

Znanje drugim sredstvima / Knowledge by Other Means

**Branka Ćurčić, Direktna demokracija u školi, Florin Flueraș, Zoran Gajić,
Nataša Govedić, Andrea Jeličić, Sergiu Matis, Bojan Mucko, Corina Oprea,
Anders Paulin, Jasna Žmak**





Mujeres Publicas

(Magdalena Pagano, Lorena Bossi i Fernanda Carrizo)
Osnovane 2003. godine, žive u Buenos Airesu.

Mala kutija šibica, 2005.

Bez naziva. Instalacija koja dokumentira akcije između 2003. i 2006. Rad argentinskog feminističkog aktivističko-umjetničkog kolektiva

Mujeres Publicas predstavljen je kroz tiskane materijale nastale u posljednjih desetak godina, korištene u njihovim akcijama. Odnose se na teme prava žena i konstrukcije roda, s fokusom na pravo na abortus koji je zbog jakog utjecaja katoličke crkve u većini zemalja Latinske Amerike još uvijek zabranjen. Svi materijali kolektiva **Mujeres Publicas** tiskaju se u velikim nakladama te se dijele u sklopu akcija u javnom prostoru. Rad

Mala kutija šibica (2005) s tekstem 'jedina crkva koja osvjetljava je crkva koja gori' preuzima stari anarhistički slogan što se pripisuje ruskom filozofu **Pjotru Kropotkinu**, a koji je kasnije postao motom španjolskog anarhiste **Buenaventure Durrutija**, ubijenog na početku Španjolskog građanskog rata. Na izložbi Stvarno korisno znanje u Museo Reina Sofia u Madridu ovaj je rad izazvao proteste katoličkih udruga, koje su

zahtijevale da se rad ukloni, no Muzej nije pristao na cenzuru i ušutkivanje izložbe i muzeja kao mjesta sučeljavanja kritičkih stavova.



Mujeres Publicas

(Magdalena Pagano, Lorena Bossi and Fernanda Carrizo)

Founded in 2003. Live in Buenos Aires.

Untitled. Documentary installation comprising actions between 2003 and 2006

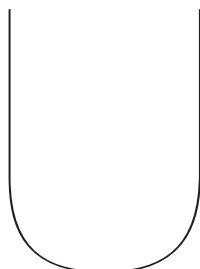
Little Box of Matches, 2005

The practice of the feminist activist and artist collective **Mujeres Publicas** from Argentina is presented through their printed materials made during the last ten years, and used in their public actions. The materials are dealing with women's rights and gender construction, with a focus on abortion rights. Due to strong influence of Catholic church, abortion is still illegal in most of the countries in Latin America. All materials by **Mujeres**

Publicas are produced in large print-runs and distributed during actions and demonstrations in public space. The work *Little Box of Matches* (2005) with the inscription 'The only church that illuminates is the burning one' appropriates old anarchists slogan attributed to Russian philosopher **Piotr Kropotkin**, that later became the motto of anarchist **Buenaventura Durruti**, killed at the beginning of Spanish Civil

War. During the exhibition Really Useful Knowledge at Museo Reina Sofia in Madrid this work provoked protests of Catholic associations that demanded its removal from the exhibition. The Reina Sofia Museum however did not agree with this request for censorship and silencing of the exhibition and the museum as a place for encounter of various critical standpoints.

Uvodnik



trenutku završnih radova na ovom broju Frakcije počeli su se odvijati studentski prosvjedi u Makedoniji, i to tek nekoliko mjeseci

nakon blokade fakulteta u Beogradu. Prisjetimo li se slične borbe i višetjedne blokade koju su 2009. godine inicirali zagrebački, a pridružili im se studenti iz cijele Hrvatske, postaje evidentno kako borba za očuvanje sveučilišta sve češće predstavlja mjesto ozbiljne političke artikulacije diljem postjugoslavenskog prostora. Međutim, najrecentniji primjer blokade Sveučilišta u Amsterdamu, točnije jedne od njegovih sastavnica koja pripada odsjeku za humanistiku, svjedoči da nije riječ samo o regionalno specifičnom problemu, već da privatizacija obrazovanja, kao i poniranje tržišne logike u sve segmente društva, predstavlja neuralgičnu točku u kontekstu kasnog kapitalizma. Primjer studentske blokade iz 2009. govori nam da su, bez obzira što temeljni zahtjev borbe nije ispunjen (potpuno javno financiranje obrazovanja na svim razinama), zasigurno te akcije proizvele sistematičnu kritiku implementacije tržišne logike u sveučilišta obračunavajući se s njezinim glavnim okosnicama poput izvrsnosti, progresa, mobilnosti i natjecateljskih načela, te studentsko tijelo dovele u sferu politike i javnog interesa. Intervju s grupom *Direktna demokracija u školi* koji donosimo u ovom broju predstavlja prilog diskusiji na ovu temu, ali isto tako daje povoda da si postavimo pitanje o temi ovoga broja: Ako su sveučilišta diljem svijeta ugrožena, zašto ipak ovaj broj podnasloviti *Znanje drugim sredstvima* i posvetiti se istraživanju drugačijih protokola proizvodnje znanja u institucijama, ali i kroz neformalne oblike obrazovanja?

Umjesto odgovora, ovaj broj Frakcije postavlja pitanja. Taj proces započinjemo s 55 neodgovorenih pitanja Instituta za kolektivne studije, koji su pokrenuli Anders Paulin i Corina Oprea. Neka od pitanja ostvaruju nehlotične spojeve s tekstovima koji slijede te tako sugeriraju nelinearno i nasumično čitanje. U suradnji s Centrom za nove medije kuda.org iz Novog Sada, donosimo dva teksta "izvedena" na anti-konferenciji *Fakultet za deprogramiranje zastarelosti! Dobrodošli!* održanoj krajem veljače 2014. godine. Anti-konferencija je bila svojevrsni eksperiment kojime se propitivalo konvencionalni akademski format nastojeći ga preoblikovati u nešto bliže izvedbeno-eksperimentalnoj praksi prijenosa znanja. Tekstovi Branke Ćurčić i Zorana Gajića koje ovdje objavljujemo pokušavaju iz novog rakursa sagledati povijesne primjere studentskih prosvjeda u bivšoj Jugoslaviji, ulogu umjetnosti u artikulaciji tog političkog polja, te primjenu umjetničkih strategija u (ne)posredovanju znanja. Anders Paulin ispisao je fragmentarni esej u kojem se osvrće na promijenjene uvjete proizvodnje znanja u umjetnosti s obzirom na tekuće kulturne politike te zagovara očuvanje institucija kao uvjet opstanka javne sfere.

Dva priloga su uže vezana uz pedagoški rad unutar institucija. Prvi prilog je tekst Nataše Govedić, proizašao iz njezinog pedagoškog rada na Učiteljskom fakultetu, u kojem preispituje pojam pedagogije i performativnost samoga pedagoškog procesa. Drugi prilog je intervju s Andrejom Jeličić, predstojnicom Odsjeka za plesa na Akademiji dramske umjetnosti u Zagrebu.

Nekoliko tekstova koje donosimo nastali su upravo unutar različitih studijskih programa na obrazovnim institucijama. Radi se o trima tekstovima, a to su: Znaci vremena Bojana Mucka (diplomski esej nastao na Odsjeku za Nove medije pri Akademiji likovnih umjetnosti u Zagrebu), Tko je uopće

Sadržaj

dramaturg autorice Jasne Žmak (seminarski rad proizveden u okviru Doktorskog studija za književnost, izvedbene umjetnosti, film i kulturu na Filozofskom fakultetu Sveučilišta u Zagrebu) i diplomski esej koreografa i plesača Sergia Matisa nastao u sklopu magistarskog studija MA Solo/Dance/ Autorship (Sveučilište u Berlinu).

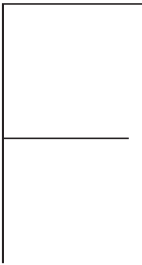
Autopoetički tekst Bojana Mucka nastaje na razmeđu dnevnčkih bilješki iz procesa, teorijske samorefleksije i autoironične zabilješke o dugotrajnom konceptualnom radu (ovdje shvaćenom dvoznačno) koji je autor dosljedno provodio svakodnevno tijekom osam mjeseci. Dramaturginja Jasna Žmak u svojem tekstu propituje djelokrug zanimanja dramaturga u socio-političkom kontekstu Republike Hrvatske, dijagnostirajući prednosti i nedostatke (ne)zadatosti te relativno mlade discipline. U autorefleksivnom eseju Sergiu Matis pokušava iznijeti neku vrstu vlastite poetike s obzirom na minuli rad na diplomskom projektu *Keep it real*, te također preispituje format i ideju akademskog eseja.

Koreograf Florin Fluera se u tekstu *Dead Thinking* bavi procedurama *unkowinga*. Florin temi znanja pristupa iz umjetničkoga rakursa i gotovo da bi se moglo reći kako ovaj tekst predstavlja programatski tekst rumunjskog kolektiva Bezna u kojemu autor aktivno djeluje.

Poseban prilog ovom izdanju Frakcije dale su kustosice kolektiva WHW ustupivši vizualnu dokumentaciju s njihove nedavne izložbe *Stvarno korisno znanje* u madridskom muzeju Reina Sofia.

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Editorial



inal moments of editing this issue of *Frakcija* were marked with the occurrence of student protests in Macedonia, only a few months after faculties in Belgrade were taken over by students. If we remember the similar struggle which was initiated by the students in Zagreb in 2009, spread throughout the whole country and lasted for several weeks, it becomes evident that the struggle to preserve the university as such is an important locus of political articulation all over the post-Yugoslav region. However, the most recent example of taking over the University of Amsterdam, or to be more precise, its component the Magdenuis, points to a problem of a much wider scope, thus proving the privatisation of universities to be a neuralgic point in the context of late capitalism. The example of the 2009 student occupation tells us that, despite the fact that the main demand was not fulfilled (public financing of education on all levels), the actions conducted within it nevertheless produced a systematic critique of the neoliberal market logic by confronting its main components, such as excellence, progress, mobility and principles of competitiveness. Moreover, they promoted the students into an active political agent in the sphere of politics and public interest. The interview with the group *Direct Democracy in Schools* presented here makes a contribution to this debate, but also makes us ask ourselves about the very topic of this issue: If universities around the world are jeopardised, why subtitle this issue *Knowledge by Other Means* and dedicate it to exploring different protocols of knowledge production, both in the institutions and in informal educational contexts?

Instead of answers, this issue of *Frakcija* poses questions. We begin this process with 55 Unanswered Questions by the Institute of Collective Studies, initiated by Anders Pauin and Corina Oprea. Some of the questions make unintentional connections with the following texts thus calling for a non-linear, random reading. In collaboration with the Centre for New Media *kuda.org* from Novi Sad, we bring two texts performed at the anti-conference *Faculty for De-programming Obsolescence! Welcome!*, which was held end February 2014. The anti-conference was an experiment which questioned the conventions of that academic format, trying to reshape it into something closer to a performative-experimental practice of transferring knowledge. Texts by Branka Ćurčić and Zoran Gajić which are published here attempt to observe the historical examples of student struggles in former Yugoslavia from a new angle, by looking at the role of art in articulating that political field and by applying artistic strategies in (non)-mediating knowledge. Anders Paulin has written a fragmented essay in which he examines new conditions of knowledge production in the arts and calls for the preservation of institutions as the condition for the survival of the public sphere.

Two contributions are more closely related to pedagogic work within the institutions. The first is a text by Nataša Govedić, resulting from her teaching at the Teachers Academy, where she rethinks pedagogy as a term and questions the performativity of the pedagogic process itself. The second is an interview with Andreja Jeličić, the Head of the Department of Dance at the Academy of Drama Arts in Zagreb.

Three texts were written precisely within different study programmes in educational institutions: *Signs of Times* by Bojan Mucko (final essay created at the New

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Media Department at the Academy of Fine Arts in Zagreb), *Who, in fact, is a Dramaturge?* by Jasna Žmak (an essay written as part of her PhD programme in Literature, Performing Arts, Film and Culture at the University of Zagreb) and the MA thesis by choreographer and dancer Sergiu Matis, written as his final work in Solo/Dance/Authorship at the University in Berlin. Bojan Mucko's autopoetical text combines diary notes from the process, theoretical self-reflection and self-ironic notes about a durational conceptual work/labour, conducted by the author on a daily basis throughout eight months. Dramaturge Jasna Žmak rethinks the domain of the profession of the dramaturge in the Croatian socio-political context and diagnoses the (dis)advantages of the (non)-determinacy of this relatively young discipline. In his self-reflexive text Sergiu Matis tries to articulate his own poetics stemming from his working in the MA project *Keep It Real*, while he also questions the format of academic essay.

In his text *Dead Thinking* choreographer Florin Flueraș deals with the procedures of unknowing. Florin approaches the topic of knowledge from an artistic perspective and the text itself figures as a manifesto of the Romanian collective Bezna in which the author is an active member.

A special contribution to this issue of *Frakcija* was given by the curatorial collective WHW, in the form of a visual gallery presenting their recent exhibition *Really Useful Knowledge* held in the museum Reina Sofia in Madrid.

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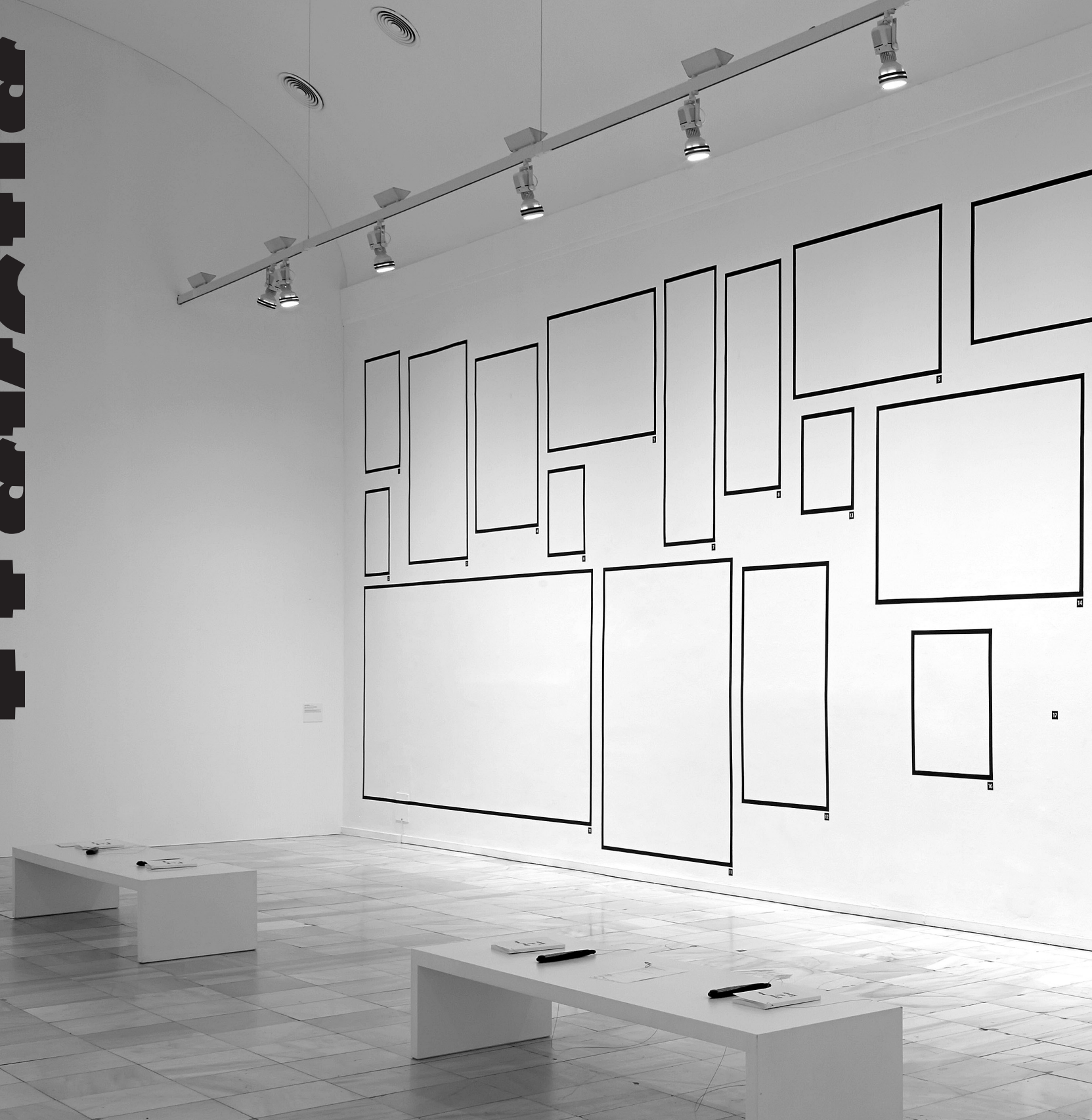
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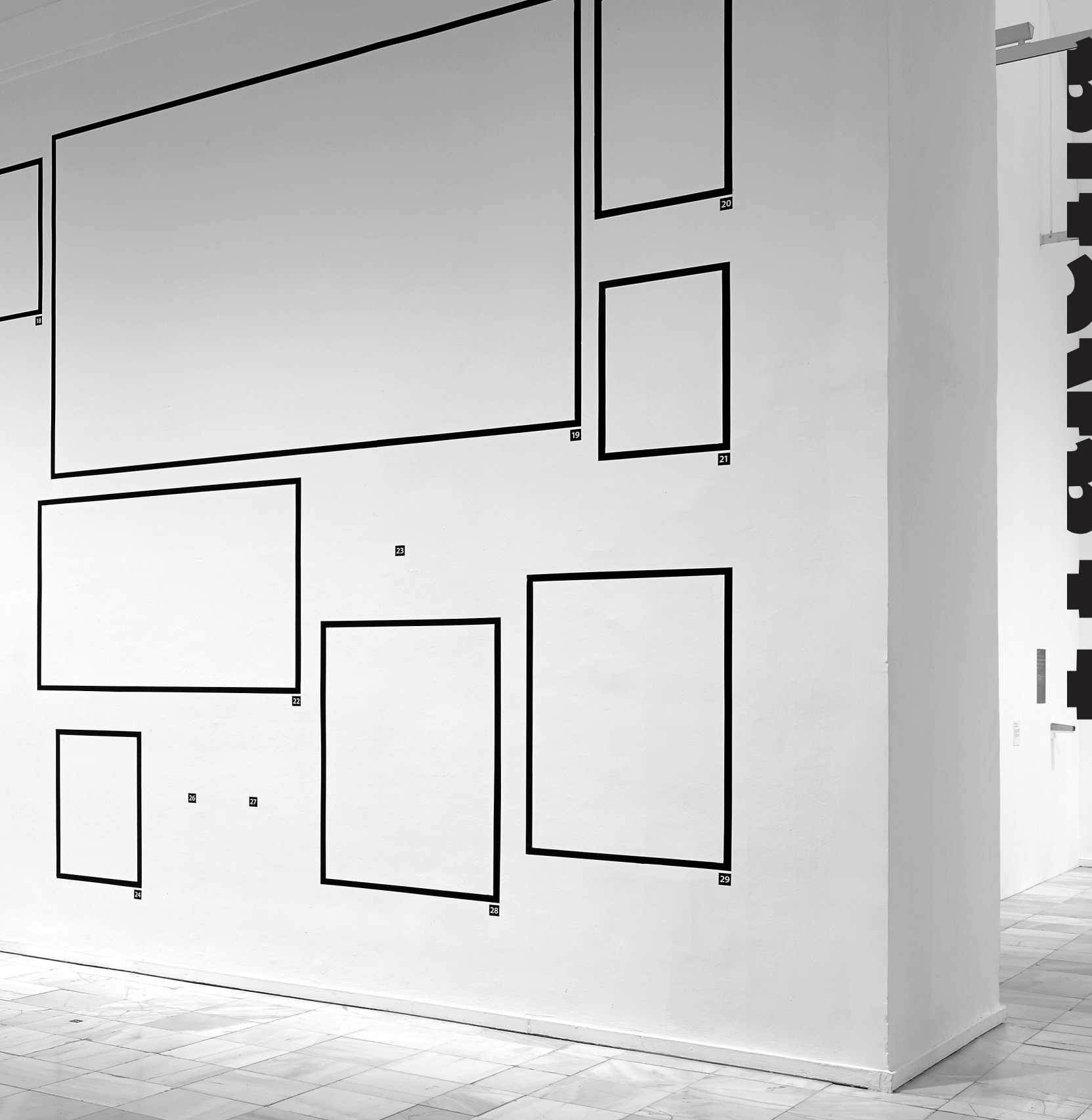


Carla Zaccagnini

Rođena 1973. u Buenos Airesu. Živi u Sao Paulu i Malmou.

Elementi ljepote, 2014.

Instalacija se bavi napadima na slike u britanskim muzejima na početku 20. stoljeća, koje su izvršile sufražetkinje kao znak protesta u sklopu kampanje za žensko pravo glasa.



Carla Zaccagnini

Born in 1973 in Buenos Aires. Lives in Sao Paulo and Malmo.

Elements of Beauty, 2014

The installation is centred on attacks on paintings in UK museums in early 20th century, performed in protest by Suffragettes, members of women's organization that campaigned for women's right to vote.

Institut za kolektivne studije⁰¹

55 neodgovorenih pitanja

Anders Paulin i Corina Oprea

Naslovi po izboru: Negativnost, Proizvodnja znanja, Institucija, Kolektivnost, Subjektivacija, Umjetničko istraživanje, Akceleracionizam, Temporalnost, Kontinuitet

⁰¹ Institut za kolektivne studije pasivna je struktura za dijeljeno znanje, ideje participacije i javnosti, a koju su pokrenuli Anders Paulin i Corina Oprea 2012. godine. Ovaj tekst nastavlja se na radionicu Kako teorija postaje konkretna – 5 radnih dana u sklopu platforme WELD u Stockholmu, od 13. do 17. svibnja 2013. Rad se temeljio na knjizi *The Persistence of the Negative* Benjamina Noysa. Radna grupa 2013: Johanna Gustafsson – umjetnica, radikalna pedagogija; Cecilia Germain – umjetnica; Anders Paulin – kazališni redatelj; Corina Oprea – kustosica i istraživačica na doktorskom studiju na Sveučilištu u Loughboroughu, UK; Rasmus Nielsen – umjetnik, suosnivač danske grupe Superflex, profesor na Umjetničkoj akademiji u Umei + Benjamin Noys – kritički mislilac i istraživač, Sveučilište u Chichesteru, UK. Listu pitanja sastavili Anders Paulin i Corina Oprea.

1. Kako možemo teoretizirati točku etičkog otpora koji se rađa u diskurzivnim granicama ali, istovremeno, takvog otpora koji bi mogao uzrokovati istinski prekid prevladavajuće hegemonije?
2. Je li to uopće moguće?
3. Je li politička egzistencija oduvijek definirana negativno?
4. Može li postojati autonomna politička egzistencija, to jest, politički definirana subjektivnost bez institucionalne implementacije?
5. Koji nas instrumenti i strategije pretvaraju u političke subjekte?
6. Je li moguće definirati i organizirati sučelje na kojem bi se iskustva i znanje proizvedeni u kratkotrajnim, projektno orijentiranim autonomnim platformama pregovarali i implementirali u kontinuiran, dugoročan rad institucija?
7. Kakve okvire stvaramo kad bježimo od postojećih struktura?
8. Kopiramo li i lijepimo ili miješamo iznova?
9. Koja je razlika?
10. Nalazi li se uvjet za proizvodnju učinka u proizvodnji izvanjskog koje je uistinu različito?
11. Zašto sloboda mora podrazumijevati postojanje sustava?
12. Postoji li nepomirljiv razdor između prakse negacije i kritike afirmacije?
13. Može li postojati ne-afirmativna kritika?
14. Možemo li reflektirati prije nego što kritiziramo?
15. Je li razvoj neoliberalizma osveta povijesti nad akceleracionizmom?
16. Moramo li misliti kapitalizam pod njegovim vlastitim uvjetima?
17. Koji je odnos između javne sfere i srednje struje (tzv. *mainstream*)?
18. Je li posljedica akademizacije umjetničkog istraživanja pokret koji je usmjeren prema instituciji ili izvan nje?
19. Možemo li naći načine formiranja kolektivnih platformi bez da ih definiramo uz pomoć specifičnih identiteta, rodnog opredjeljenja i političke i/ili estetičke preference?
20. Nalazi li se subverzivni potencijal dijalektike u njezinoj operaciji?
21. Je li Benjamin Noys u pravu kada tvrdi da je nakon 1968. postojala revolucija, ali ne i revolucionarni subjekt?
22. Proizvodi li se kapitalizam uvijek iznova time što zadržava revolucionarnu ideju žudnje i nadilaženja moralnih i društvenih ograničenja?
23. Gradi li se afirmativni koncept na proizvodnji identiteta?
24. Kako postajemo potrošači?
25. Je li negativitet izlaz?
26. Postoji li razlika između pojmova negativa i negativiteta?

27. Benjamin Noys svoje uvodno poglavlje knjige *The Persistence of the Negative* započinje propitivanjem hegemonijske delezijanske paradigme u suvremenoj kritičkoj teoriji. Postoji li ta paradigma?
28. Koja je razlika između Negativne pozicije i pozicije Otpora?
29. Kako možemo artikulirati genealogiju negativiteta kao filozofskog koncepta?
30. Koji etički sadržaj ima negativ u filozofiji ako napustimo definiciju negativa kao suštu suprotnost pozitivu?
31. Postoji li jasna linija između Derridine ideje radikalnog mesijanizma i negativa o kakvom danas govorimo?
32. Možemo li uočiti osnovni prostor sinergije ontoloških i etičkih oblika koje bi mogao poprimiti filozofski negativitet?
33. S kojom svrhom dijalektičko razmišljanje može obnoviti diskurs progresivnih politika?
34. Možemo li promisliti logiku Hegelove i Nietzscheove političke filozofije kroz Noysovu interpretaciju?
35. Koji je mogući politički čin negativa?
36. Otkuda izranja antiteza negativa?
37. Koji je odnos negativa i komunizacije?
38. Je li komunizacija mogući ishod negativa?
39. Bi li zajednička upotreba postojećih resursa mogla postati i reciklaža hegemonijskog političkog sistema?
40. Je li umjetničko istraživanje disciplina po sebi?
41. Je li umjetničko istraživanje metoda, instrument, radna procedura?
42. Što, zapravo, nazivamo radom i proizvodnjom?
43. Ako razmišljamo o umjetničkom istraživanju u kontekstu eseja Pripovjedač Waltera Benjamina, kako bi se suvremena ideja proizvodnje znanja odnosila prema kategorijama iskustva i informacija?
44. Možemo li ponovo raspraviti europske institucije za umjetnost i obrazovanje, razvijene i definirane istrošenim narativom nacionalnog identiteta, kako bi funkcionirale kao suvremeno sučelje za društvo i građane?
45. Ili one neizbježno i suštinski ostaju aparat za proizvodnju nacionalne i, prema tome, kolonijalne paradigme?
46. Koja je stvarna razlika između umjetničkog istraživanja i probe?
47. Postoji li srednji put između Scile provincijalizma i Haribde generičke globalizacije?
48. Kako možemo definirati praksu za umjetničko istraživanje koja se međunarodno povezuje i nadopunjava, ali je još uvijek utemeljena u kontekstu specifičnom za regiju?
49. Kako možemo izbjeći činjenicu da znanje i alatke, što se proizvode u polju umjetničkog istraživanja u nastajanju, postaju toliko specijalizirani da ih akademije pretvaraju u odijeljene i politički izolirane pasivne satelite?



50. Shvaća li Benjamin Noys rad Gillesa Deleuzea kao aceleracionistički kroz afirmaciju?
51. Ili je logika akceleracionizma problem koji se razvija gomilanjem kroz vrijeme?
52. Kako fenomen proizvodnje znanja može stvoriti pozicije aktiviranih subjekata?
53. Postaju li projekti poput Instituta za kolektivne studije svojom vlastitom proizvodnjom neoliberalni: fleksibilni, privremeni, mobilni?
54. Je li neuspjeh to što je nemoguće usidriti Institut za kolektivne studije unutar institucije, uvrstiti ih u širu i javnu strukturu?
55. Postaje li Institut za kolektivne studije dio beskrajne globalne ideje ranjivog (bez)uspješnog proizvoda na prodaju?

Institute for Collective Studies⁰¹

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Unanswered Questions

Anders Paulin i Corina Oprea

Headlines of your own choosing: *Negativity, Knowledge Production, Institution, Collectivity, Subjectivization, Artistic Research, Accelerationism, Temporality, Continuity*

⁰¹ Institute for Collective Studies is a passive structure for shared knowledge, notions of participation, and publicness, initiated by Anders Paulin and Corina Oprea in 2012. This text is a follow-up of the workshop *How Theory Becomes Concrete* – 5 working days at WELD in Stockholm, 13-17 May 2013. The work was based on the book *The Persistence of the Negative* by Benjamin Noys.

The 2013 working group:
Johanna Gustafsson – artist,
Radical Pedagogy; Cecilia
Germain – artist; Anders Paulin
– theatre director; Corina Oprea

– curator and PhD Researcher in Arts at the University of Loughborough, UK; Rasmus Nielsen – artist, co-founder of the Danish group Superflex, professor at the Umeå Art Academy + Benjamin Noys – critical thinker and researcher at the University of Chichester, UK. The list of questions has been put together by Anders Paulin and Corina Oprea.

⁰² Benjamin Noys, *The Persistence of the Negative: A Critique of Contemporary Continental Theory* (Edinburgh: Edinburgh University Press, 2012).

1. How can we theorise a point of ethical resistance, a resistance born in the confines of discursiveness but, simultaneously, one that might effectuate a genuine break with the prevailing hegemony?
2. Is this at all possible?
3. Has political existence always been defined negatively?
4. Can there be autonomous political existence, i.e. politically defined subjectivity without an institutional implementation?
5. What instruments and strategies transform us into political subjects?
6. Is it possible to define and organize an interface to negotiate and implement the experience and knowledge produced in the short-term temporality of project-based, autonomous platforms within the continuous, long-term work of an institution?
7. What frames do we create when escaping the existing structures?
8. Do we copy-paste or reshuffle?
9. What would be the difference?
10. Does the condition for producing an impact reside in the production of an outside that is “genuinely” different?
11. Why must freedom imply the existence of a system?
12. Is there an irreconcilable split between the praxis of negation and a critique of affirmationism?
13. Can there be a non-affirmative critique?
14. Can we reflect before critique?
15. Is the rise of neoliberalism the history’s revenge for accelerationism?
16. Must we think capitalism on capitalism’s own terms?
17. What is the relationship between the public sphere and the mainstream?
18. Is the consequence of the academization of artistic research a movement that is directed into the institution or out of it?
19. Can there be ways of creating collective platforms without defining them based on the agenda of a specific identity, gender position, or political and/or aesthetic preference?
20. Does the subversive potential of dialectics lie within its operation?
21. Is Benjamin Noys⁰² right when arguing that after May ’68 there was a revolution but no revolutionary subject?
22. By retaining the revolutionary idea of desire, of overcoming the moral and social constraints, is capitalism reinventing itself continuously?
23. Does the affirmative concept build on the production of identities?
24. How do we become consumers?
25. Is negativity a way out?
26. Is there a distinction between the notions *Negative* and *Negativity*?

27. In the opening chapter of *The Persistence of the Negative*, Benjamin Noys starts by questioning the hegemonic Deleuzian paradigm in the contemporary critical theory. Does this paradigm exist?
28. What is the difference between a Negative position and a position of Resistance?
29. How can we articulate a genealogy of 'Negativity' as a concept in philosophy?
30. What is the ethical content of the 'Negative' in philosophy, if we exclude the definition of the Negative as simply opposed to the positive?
31. Is there a straight line between Derrida's notion of radical messianism and the Negative as we talk about it today?
32. Can we trace a foundational space of synergy between the ontological and ethical forms that the notion of philosophical negativity may take?
33. To what end can dialectical reasoning renew discourses on progressive politics?
34. Can we rethink the logic of political philosophy of Hegel and Nietzsche through the interpretation of Noys?
35. What is the possible political act of the Negative?
36. From where does an antithesis or the negative arise?
37. What is the relation between the Negative and Communization?
38. Is Communization a possible outcome of the Negative?
39. Would the communal use of the existing resources become also a recycling of the hegemonic power system?
40. Is artistic research a discipline in itself?
41. Is artistic research a method, an instrument, a work procedure?
42. What do we actually call work and production?
43. If thinking of artistic research in the context of Walter Benjamin's essay *The Storyteller*; how would the contemporary notion of knowledge production relate to the categories "experience" and "information"?
44. Can the European institutions for art and education, developed and defined so as to build the outdated narrative of national identity, be re-negotiated to function as a contemporary interface between the society and its citizens?
45. Or are they inevitably and essentially an apparatus for producing a national and therefore colonial paradigm?
46. What is the *actual* difference between artistic research and a rehearsal?
47. Is there a middle way between the Scylla of provincialism and the Charybdis of generic globalization?
48. How can we define a practice for artistic research that is internationally connected and updated, and yet grounded in the regionally specific context?
49. How can we avoid that the knowledge and toolboxes produced in the emerging field of artistic research become so specialized that the academies get transformed into compartmentalized and politically isolated, passive satellites?
50. Does Benjamin Noys refer to the work of Gilles Deleuze as per definition accelerationist through affirmation?
51. Or is the accelerated logic a problem that develops through accumulation over time?
52. How can the phenomenon of knowledge production create positions of activated subjects?
53. Do projects like ICS become, in their own production, neo-liberal: flexible, temporary, and mobile?
54. Does the failure lie in the impossibility to anchor ICS within an institution, to implement it in a larger and public structure?
55. Does ICS become a part of the endless globalized notion of a vulnerable (un)successful selling product?



Trevor Paglen

Rođen 1974. u Marylandu. Živi u Berkeleyju i New Yorku.

Prototip za nefunkcionalni satelit, 2013.

Rad je razvijen u suradnji s inženjerima aeronautike. Za razliku od uobičajene upotrebe satelita u vojsci, Paglenov prototip nema određenu funkciju.



Trevor Paglen

Born in 1974, Maryland. Lives in Berkeley and New York.

Prototype for a Non-functional Satellite,
2013

The work is developed in collaboration with aerospace engineers. Unlike usual military employment of satellites, Paglen's prototype has no designated function.

Je li ohrabrivanje ključ pedagogije? Ako jest, što je s onima koji ga nikad nisu dobili i ne znaju ga dati? A postat će učiteljice i učitelji?

— Katarina Kuljević,
Učiteljski fakultet

Onda se ja pitam ne samo kakav sam ja učitelj, nego kakav sam ja prijatelj? Koliko sam odana?

Očekujem li od sebe previše? Pružam li dovoljno?

— Kristinka Biščan,
Učiteljski fakultet

Lako za uspone, ali što ćemo s padovima? Dobar pedagog mora u trenu promijeniti pristup ako to traži situacija. A to je i posao performer.

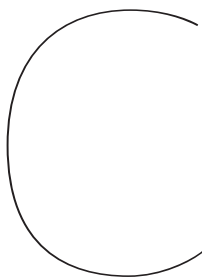
— Matea Bešenić,
Učiteljski fakultet

Mašta se ne smije gasiti uvjerenjem da sve što kažemo, sve što radimo i sve što jesmo mora biti "točno"; ne smijemo svijet stavljati u kutije te ih zatvarati onim širokim, smeđim, glasnim selotejpom.

— Petra Herceg,
Učiteljski fakultet

Radikalna nijansiranost pedagoškog procesa ili relacijske i prevrednovalačke izvedbe

Nataša Govedić



lasovi na početku ovog teksta pripadaju studenticama treće godine Učiteljskog fakulteta u Zagrebu tijekom školske godine 2014/2015, a nastali su kroz zadatak gledanja kazališne predstave te uspoređivanja vrsta interakcijske pozornosti u razredu i na kazališnoj pozornici, u formi seminarskog rada. Lavine razmišljanja koje navedena pitanja pokreću bliske su i studiji *The Emancipatory*

Pedagogy of Performance Art, gdje se Charles R. Garoian pita:

Što je pedagogija? Što je umjetnost performansa? Što je zajedničko ovim dvama na prvi pogled nespojivim oblicima kulturne produkcije? Kakve su moguće posljedice izvedbeno-umjetničke pedagogije?⁰¹

Ideologija nastave kao izvedbe može inzistirati na minimaliziranju prostora bilo nastavničke bilo studentske intervencije u protokol predavanja, odnosno na posvemašnjoj strukturiranosti i skriptiranosti akcija. Kako veli Paolo Freire⁰² u svojoj čuvenoj *Pedagogiji potčinjenih*: edukacijskim sustavima već dugo i još uvijek dominira "bankarski princip" znanja kao impersonalne pohrane isplativih informacija koje se onda podižu na birokratskom šalteru studentskog korisnika, budućeg pasivnog trgovca i potrošača "autorizirane" robe podataka. Tu bismo mogli dodati da svaka nastava, međutim, sadrži i skriveni kurikulum. Termin je skovao Philip. W. Jackson u svojoj knjizi *Život u*

- 01 Garoian, Charles R. (1999). *Performing Pedagogy. Toward an Art of Politics*, New York: State University of New York Press, str. 93
- 02 Freire, Paulo (1993 [1970]). *Pedagogy of the Oppressed*, New York: Continuum, str. 73
- 03 Bruner, Jerome (1986). *Actual Minds, Possible Worlds*, Cambridge MA: Harvard University Press, str. 121, 128-129.
- 04 McLaren, Peter (1995). *Critical Pedagogy and Predatory Culture*, New York: Routledge, str. 232
- 05 Ibid. 236

učionici 1968. godine, dok Benson Snyder 1970. godine objavljuje i knjigu *Skriveni kurikulum*, posvećenu nepisanim, socijalno orkestriranim pravilima nastave, koja uglavnom služe zatiranju učeničke kreativnosti, inicijativnosti i radoznalosti, zbog čega se iz nastavnog procesa, što su mu dulje izloženi, često isključuju upravo najdarovitija djeca, koja s najvećom mukom prolaze kroz sveučilišnu pripremu za društveni *status quo*. S druge strane, upravo zato što svaki pedagog donosi pred svoje sugovornike određena "implicitna" vrednovanja i prosuđivanja, Jerome Bruner, zalaže se za to da ih barem budemo što je više moguće svjesni:

Ni na sekundu ne vjerujem da možete podučavati bilo što, pa čak ni matematiku ili fiziku, a da pri tome ne prenosite svoj stav prema prirodi i stav prema načinima korištenja uma. (...) Ideja da bi se bilo koji ljudski predmet izučavanja mogao podučavati a da pri tom ne otkrijemo srž i kvalitetu vlastitih stajališta potpuna je budalaština. Jezik obrazovanja, ako želimo nekome uputiti poziv na razmišljanje i stvaranje kulture, nipošto ne može biti nepristani jezik "činjenica" i "objektivnosti".⁰³

U ovom tekstu pod skrivenim kurikulumom ne mislim samo na implicitne i eksplicitne ideologeme pedagoške izvedbe, već i na različita performativna sredstva koja utječu na to kako će se odvijati nastava. Primjerice, način obraćanja sugovornicima. Vrstu međusobnog slušanja koja se uspostavlja. Oblike zainteresiranih ili nezainteresiranih nastavničkih reakcija na učenička pitanja ili učeničku šutnju. Poštovanje ili nepoštovanje prema studentskim kočnicama u samom radnom procesu. Otvorenost ili zatvorenost propitivanja vlastitih premisa usvojenog znanja. Toleriranje ili netoleriranje humora. Pristanak ili nepristanak na učeničko iskustvo kao dio saznavalačkog procesa itd. Smatram da se **kvaliteta odnosa** učenik/učiteljica uspostavlja prvenstveno kroz skriveni, a ne kroz deklarativni kurikulum.

Pedagoška izvedba, nadalje, upravo u svojoj performativnoj (a ne nastavnim planom propisanoj dimenziji), može zagovarati i namjernu destabilizaciju ili svjesnu otvorenost prema osporavanju "jedinstvene kontrole" istraživačkih fokusa, što mi se čini krucijalnim za pokušaj stvaranja kritičke pedagogije. Ili, kako to formulira Peter McLaren (1995: 232): "Kritikalist [originalno: *criticalist*, neologizam kritičara i katalizatora promjene] djeluje protiv tradicionalne uloge učitelja kao muzejskog kuratora učeničkog uma."⁰⁴ McLaren se zalaže za pedagogiju koja umjesto muzeja ovlaštenih spoznaja otvara prostor živom debatnom klubu, u kojem sudionici misle i *unaprijed i unatrag*, dozvoljavajući si nestabilnu točku recepcije ili propitivalačkog preuzimanja informacija kao krize "općih mjesta". McLaren:

Treba naglasiti da se naša angažiranost *nikada ne završava*, mi smo subjekti koji su neprestano stvarani unutar i posredstvom relacija moći, kao i različitim sustavnim strukturama ekskluzije, ukidanja moći, odbacivanja utjecaja, manjka autorizacije ili čak posvemašnjeg brisanja našeg glasa.⁰⁵

Kritičku pedagogiju stalnog stvaranja refleksivnog obilja gotovo je nemoguće razlučiti od umjetničkog procesa. U oba slučaja, kao i u svim njihovim križanjima i podvarijantama (usporedivih sa "strukturiranom improvizacijom" kojom većina edukatora kombinira nastavni program i neskriptiranu interakciju s učenicima), u procesu nastave svakako biramo i specifičnu **relacijsku izvedbu**, kao i osobit odnos prema shvaćanju ne samo prenosivog, nego i potencijalno **prevrednolačkog znanja**. Pod relacijskom izvedbom

mislim na stvaranje odnosa uvažavanja između sudionika ili na etičku dimenziju **obostranog izazova** koje upućujemo i prihvaćamo tijekom susaznavanja s pojedincem ili zajednicom. Riječima Garoiana:

Izazivanje je nadasve poželjno. Riječ je o principu koji traži da gledatelji/studenti postanu kritički promišljatelji i da u društvu sudjeluju kao kritički građani.⁰⁶

Ali odgovornost za kritičku izvedbu nipošto nije tako jednostavno atribuirana. I sama pedagoginja koja sudjeluje u procesu razmjene znanja nije tu jedino kao jednosmjerni *provokator* studenata (to bi ponovno bila izrazito paternalizirajuća pozicija), nego je jednako važno i da stalno izaziva samu sebe, kao i da prima signale studentskog tijela. Više sam puta sudjelovala u radionicama koje su bile deklarativno "kritičke", "procesne" i nominalno "istraživačke", ali zapravo su donosile ustaljene i gotovo mehanizirane obrasce interakcije, koje su i facilitatori i sudionici ispunjavali s jednakom distanciranošću kao i klasični pedagozi takozvanog "frontalnog pristupa". Isto tako, bila sam prisutna na predavanjima koja su strukturirana monološki, bez mogućnosti slušateljskih intervencija ili pitanja, ali nisu bila hegemonijska, već izrazito politički, filozofski i performativno prevrednolačka. Stoga mislim da reformatorska izvedba ne ovisi nužno o izabranom fokusu na *kritičke teoretičare*⁰⁷, nego o performerskom višku osjetljivosti prema kočnicama i kreativnim potencijalima konkretne socijalne situacije. Slažem se s Freirom:

Znanje nastaje kroz stalnu invenciju i reinenciju, kroz neumorno, stalno i nadom prožeto istraživanje ljudskih bića zaokupljenih svijetom, udruženih sa svijetom i otvorenih među sobom.⁰⁸

Na istom tragu, Henry Giroux:

Znanje ne govori samo za sebe. Ako uvjeti pedagoškog rada ne povezuju razne oblike znanja s proživljenim iskustvom, povijestima i kulturama studenata koje susrećemo, znanje će na kraju biti reificirano ili "pohranjeno" na način koji kritizira Freire, dakle vratit ćemo se na transmisijske modele koji ignoriraju uvjete u kojima je određeno znanje nastalo, istovremeno ušutkavajući i umrtvljujući studentske interese. Štoviše, naglasak na učenju kao proizvodnji znanja neće imati ništa za reći o učenju kao stvaranju subjektivnosti.⁰⁹

Kvaliteta međusobnog otvaranja pedagoškoj relaciji nesumnjivo ovisi ne samo o tome kako nas drugi obogaćuju i dovode u pitanje, nego i o tome jesmo li i sami spremni misliti protiv vlastitih konformizama. Performeri su ovu vrstu "spremnosti na nespremnost" doveli gotovo do savršenstva.

Navodim zapis Brucea Naumana:

IMAM BRZE RUKE UM MI JE BUDAN
TIJELO SPREMNO ZA INSPIRACIJA
ANTICIPACIJA BILO KAKAV ZNAK RESPIRACIJA
BILO KAKAV DAH NE MISLIM NI UNAPRIJED NI
UNATRAG SPREMAN ALI NE ČEKAM NE
STRAŽARIM NISAM SPREMAN¹⁰

Ovaj citat premašuje svoj "lingvistički obujam", već i samim ispadanjem iz logike interpunkcije, baš kao i iz sintaktičke hijerarhiziranosti rečenica, zahtijevajući od nas (kao i u mnogim drugim Naumanovim tekstovima)

06 Garoian, Charles R. (1999). *Performing Pedagogy. Toward an Art of Politics*, New York: State University of New York Press, str. 43

07 Poznat je slučaj Elizabeth Ellsworth koja je 1988. godine kroz pokušaj uvođenja kritičke pedagogije u nastavi zaključila da je takav pristup kod studenta pojačao seksizam, rasizam i klasizam, pri čemu joj Bruce Horner te niz tumača njezine pedagogije skreću pozornost na činjenicu kako je kritičku teoriju koristila kao *bilo koju drugu vrstu* kulturne robe, umjesto vlastitog primjera i aktivnog promišljanja teorijskih postavki, neprestano upućujući studente da "konzultiraju literaturu"; usp. Giroux (2001: 95-96).

08 Freire, Paolo (1993 [1970]). *Pedagogy of the Oppressed*, New York: Continuum, str. 72

09 Giroux, Henry A. (2001). *Public Spaces, Private Lives: Beyond the Culture of Cynicism*, Lanham: Rowman & Littlefield, 91

10 Nauman, Bruce (2005). "Writings", iz *Please Pay Attention Please: Bruce Nauman's Words*, Cambridge: The MIT Press, str. 69

11 Iskustvo me vodi kroz rad u nezavisnim institucijama poput Centra za ženske studije i Mirovnih studija, zatim nastavu na matičnoj mi Akademiji dramske umjetnosti u Zagrebu, kao i na Učiteljskom fakultetu u Zagrebu, uz povremena gostovanja na inozemnim i tuzemnim katedrama za kazalište te niz radionica u kojima građani različitih uzrasta isprobavaju performativne metodologije

remapiranje odnosa tijelo/percepcija/refleksija. Kroz Naumanovu izvedbu slutimo da ni pedagog ni performer ne moraju pristati na poziciju "autoriteta", umjesto toga priznajući otvorenost velikom broju mogućnosti koju donosi rekontekstualizacija i reproblemizacija određenog jezičnog materijala. Izvrstan primjer umjetnosti kao pedagogije, pa onda zrcalno *in spe* pedagoške prakse koja pristaje na svoju performativnost, predstavlja i knjiga hrvatskog umjetnika Vlade Marteka, naslovljena *Manija za sonetima* (2014), u kojoj Martek izaziva brojne pretpostavke toga *kako se spravlja* poezija, ali i *kako se spravlja* znanje o poeziji te *kako se spravlja* znanje općenito. Ništa nije "formalnije" od soneta, ali Martek tretira dva katrena i dva terceta kao vrstu okvira većeg i manjeg obujma, u koje se može smjestiti neobuzdano različite poticaje na razmišljanje.

Radeći sa studentima Akademije dramske umjetnosti na kolegiju *Konstrukcija svjetova i Shakespeareaova topika* u školskoj godini 2014/2015. na primjeru Godardova filma *Kralj Lear*, poslužila sam se upravo usporedbom Godardova i Martekova mišljenja o vizualnosti kao hiperreferencijalnosti i svojevrsnoj kulturnoj arheologiji dubinskih planova (i ne samo filmske) slike, odnosno predložila sam zajedničko istraživanje principa analogije koje nude eksperimentatori poput Godarda i Marteka, ali i autori poput Williama Shakespearea. Ne mogu suditi o "posljedicama i učincima" nastave, kako to često (s komičkom ozbiljnošću oko neizračunjive premise) traži birokratski jezik sveučilišnih evaluacijskih obrazaca, ali sigurna sam da je intenzitet zainteresiranosti i kreativne uključenosti studenata, kao i moje investiranosti u dijalog, nadmašio "informiranost" o materijalima. Stvoreni su komunikacijski, kreativni i analitički *viškovi*, koje smatram temeljem emancipacije pedagogije od ideologije "pukog administriranja" znanja. Nevezano za kontekst u kojem traje nastava umjetnosti¹¹, mislim da treba raditi na tome da njezin najkvalitetniji dio, koji sustavno ostaje nenormiran (nezahvaćen planovima, silabusima, izvještajima o nastavi, evaluacijskim procedurama), izađe iz užeiskustvenog modusa interakcijske performativnosti i **izgradi vlastite pedagoške jezike**. Na apeliram za *službeni* ili konsenzusni jezik alternativnih pedagogija, već za jezike javnog debatiranja pedagoških procesa koji uvažavaju iskustvenu i eksperimentalnu razliku inovativnih studenata i pedagoga. Drugim riječima, jezik alternativnih pedagogija po mome mišljenju ne smije ostati *isključivo* performativan, jer na taj način ostaje moguć samo kao iznimka ili (navest ću učestali prigovor konzervativaca), "mala razredna utopija". Parametri ljudskih susreta sigurno su daleko kompleksniji od onoga što upisujemo pod temu i ispitne prioritete svoje predavačke izvedbe, ali *moguće* ih je imenovati. Ističem da se neskriptirani dio nastave ne zbiva samo između savjesti i savjesti, nego i između istraživačkih su-svijesti, kako one predavačke i one supredavačke (student preuzima predavačku inicijativu), tako i one primalačke i suprimalačke (pedagoginja dijeli prostor usvajanja novih iskustava i znanja sa studenticom), višesmjerno aktivnih. Pedagogija, nadalje, sadržava i **strastveni aspekt** užitka u samom procesu *nevidljive razmjene*, vrlo bliskog participaciji publike u umjetničkom događaju. Upravo zahvaljujući teatrologiji, govoriti je moguće i o performativnim aspektima prenošenja propitivalačke motivacije, kao i o izvedbenosti ljudskog fizisa, bolje rečeno o somatskim praksama koje donosimo sa sobom u prostor pedagoške interakcije, kao i svim onim specifičnim apelativnim i retoričkim moćima, baš kao i motivacijskim interesima, koji čine naše *javno tijelo*. Negiranje tog javnog tijela sve je jače kako se penjemo ljestvicom od osnovnog do visokog školstva. Za učiteljicu razredne i predmetne nastave u

osnovnoj školi vizualni, auditivni i taktilni kontakt s učenicima zadan je na veoma sličan, intenzivan način kao i živo obraćanje publici u slučaju ma kojega od scenskih performer. Što smo bliže akademskim institucijama, posebno onima s velikim brojem studenata, to se više udaljuju i depersonaliziraju tijela sudionika nastave, završavajući apoteozom otuđenosti *ex cathedra* predavača kao nekom vrstom "živog robota", spojenog na mikrofone i kompjutorske aplikacije, zbog čega prestaje biti važno obraća li se govornica ikome u publici ili govori samoj sebi, posredstvom tehnologije. Indikativno je da ni u jednoj edukativnoj instituciji civilnog društva nisam susrela učionicu koja bi primala više od tridesetak sudionika (obično su stolci, bez stolova, razmješteni u krug), dok sam u mnogim kako državnim, tako i privatnim sveučilištima ulazila u prostore koji zaprimaju stotine ili više stotina studenata, a pri tom je hijerarhija i nastavnika i studentskih tijela fiksno određena prioritetima tehnologije (augmentacije zvuka i/ili slike), s klupama i stolicama koji su doslovce *zakovani* za pod, kako se "pozicija gledanja" ne bi mogla mijenjati. Dakako da takvo "fiksno stajalište" proizvodi i posve specifičnu, krajnje distanciranu relaciju edukatora i studenata. Predavački eros smatra se gotovo ridikuloznim, dok se (sve češće kompjutorski obrađena) građa iznosi u dugim monološkim partiturama.

Je li zbilja strast u nastavi potencijalno *neprikladna* i *nepristojna*?

Ursula A. Kelly upozorava da je kontrola strasti pojedinih učitelja nastala kao posljedica viktorskog stava o poželjnoj vojničkoj suzdržanosti svakog javnog činovnika, upravo kako bi se učiteljstvo razgraničilo od pretjerane teatralnosti i religioznih propovijedi, u kojima govornik može upasti u pregorljivo zagovaranje slušateljskog "preobraćenja".¹² Istina je da učiteljska profesija mora paziti da od silne želje da motiviramo svoje učenike ne postanemo neka vrsta isključivih zagovarača vlastite filozofije (greška tipična za "radikalne pedagogije", veli Kelly), odnosno korisno se sjetiti da Eros, nažalost, u ruci cijelo vrijeme nosi oružje (strelicu), kojom valja pažljivo upravljati. Nije isto govorimo li strastveno zato što nas pokreće volja za moći, volja za *dosegnutom* istinom ili volja za dijaloškim i istraživačkim užitkom. I Shoshana Felman predlaže nam da vrlo ozbiljno shvatimo ulogu afekata u pedagogiji, ne samo onih pretjerano entuzijastičnih (obično na strani profesora), nego i onih nadasve disforičnih, kao ne baš egzotične domene studenata. Felman:

Neznanje nije ništa drugo nego žudnja za ignoriranjem:
priroda neznanja nije kognitivna, nego performativna...
Nije u pitanju jednostavno pomanjkanje informacija,
nego nesposobnost – ili odbijanje – da prepoznamo
vlastitu impliciranost u ponuđenoj informaciji.¹³

Svako forsiranje ranga unutar nastavnog procesa, svako inzistiranje na hijerarhijama "najboljih nasuprot najgorih" studenata, kao i na natjecateljskim premisama interakcije, dovest će do sužavanja recepcijskih i imaginacijskih kapaciteta sudionika, koje kasnije prepoznamo i kao kroničnu nezainteresiranost, umor, nemotiviranost, odbijanje učenja. U knjizi *Governing Educational Desire: Culture, Politics and Schooling in China*, Andrew B. Kipins oprimjerit će niz kineskih nastavnih praksi koje služe isključivo pretvaranju djece u "projekt natjecateljskog rezultata", kasnije preimenovan u projekt zarade, čiji sudionici postaju tek potrošni materijal nacionalno programiranog kineskog tržišta rada, a ne osobnosti čiji se potencijaliteti otkrivaju i razvijaju u skladu s učeničkim interesima.¹⁴ Suprotnost tome čini finiski edukacijski

12 Kelly, Ursula A. (1997). *Schooling Desire: Literacy, Cultural Politics, And Pedagogy*, New York: Routledge. Str. 128-129

13 Felman, Shoshana (1987). *Jacques Lacan and the Adventure of Insight*, Cambridge MA: Harvard University Press, str. 79

14 Kipins, Andrew. B. (2011). *Governing Educational Desire: Culture, Politics and Schooling in China*, Chicago: Chicago Un. Press.

- 15 Sahlberg, Pasi (2012). *Lekcije iz Finske*, Zagreb: Školska knjiga, str. 45
- 16 Martin, Jane Roland (2004). "The Love Gap in the Educational Text", Liston, Patrick Daniel i Garrison James ur. (2004). *Teaching, Learning and Loving: Reclaiming Passion in Educational Practice*, New York: RoutledgeFalmer, str. 20-33
- 17 Ibid. 33
- 18 Illich, Ivan (1971). *Deschooling Society*, New York: Harper & Row.

model, trenutno smatran akademski najuspješnijim na svijetu, u kojem stoji da se "oblik i sadržaj kurikulumu trebaju usredotočiti na razvoj individualne, cjelovite dječje osobnosti".¹⁵ Usporedimo li spomenuta dva modela performativne moći koja se uspostavljaju između onih koji obrazuju i onih na kojima se vrši obrazovanje, vidjet ćemo da su u finskom sustavu moći prenošenja znanja i moći saznavanja fluidne i zamjenjive, stalno kružeći između nastavnika i učenika. Ni od koga se ne očekuje savršena izvedba, niti izvedba bazirana na žrtvovalačkom modelu bolnog samoodricanja. Moć je posljedica pregovaranja, a ne propisanih pravila. U kineskom obrazovnom sustavu, tome nasuprot, dijete je podvrgnuto vojničkom drilu, stalnoj asimetriji moći u korist nastavnika, čija je jedina izmjeriva posljedica neumoljiva poslušnost učenika eimperativu preciznosti te razvijanje što je moguće većeg perfekcionizma te (kasnije) što veće produktivnosti.

Razlog za europske i američke "škole u infarktnom stanju" kako glasi naziv knjige Jespera Juula (Zagreb: Znanje, 2013), zaokupljenog nedostatkom kvalitetne nastave u 20. i 21. stoljeću, izravna je posljedica militarizacije i antidomestifikacije državnog školstva u istom periodu. Kako veli Jane Roland Martin u odličnom članku "Ljubavni jaz u edukacijskom tekstu"¹⁶, svaka se srdačnost i suradnička zaigranost između učenika i učitelja u zapadnim kulturama smatra nedovoljno profesionalnom. I premda se Maria Montessori s velikim edukacijskim uspjesima trudila vratiti okrilje doma u školski prostor, opremivši ga predmetima koji školskoj djeci omogućavaju i igru i odmor (a ne samo koncentrirani rad), klasična je pedagogija sve do pojave feminizma inzistirala na tome da će obiteljsko okružje "omekšati" i "razmaziti" dijete, dok će ga školski pritisak i uobičajeno školsko nasilje "ojačati" i "otvrdnuti". Dom je ženska, "slaba" privatnost, dok je škola muška, "snažna" javnost.

Time opet dolazimo do performativnog tijela učenika, točnije do edukacijsko-militarnog poimanja "naoružane javnosti", koja ne smije biti ni ranjiva ni zaigrana, već krajnje suzdržana, učinkovita i poslušna. Učenici nikada ne smiju plakati, ne smiju postavljati pitanja, ne smiju imati moć odlučivanja o svojim školskim projektima. I dok je međusobna podrugljivost i sunatjecateljska agresija proglašena samo još jednim od načina učvršćivanja ionako programatski nepokolebljive krutosti čitavog nastavnog ambijenta, dotle se empatija kao praksa solidarnosti i zajedništva ne uči ni na satovima književnosti, ni satovima vjeronauka, a ponajmanje na "operativnim" satovima razredne zajednice, rezerviranim za provođenje discipline nagrađivanja i kažnjavanja. Jane Roland Martin:

I tako je nadasve ironična posljedica pomanjkanja bilo kakvog iskazivanja ljubavi prema djeci u edukacijskom diskurzu dovela do toga da mi u pedagogiji još uvijek ne znamo ni ograničenja ni potencijale takve pedagogije, jer baš tu vrstu odnosa prema učenicima nikad nismo distribuirali ni dječjom ni odraslom populacijom koja sudjeluje u nastavi (...).¹⁷

I Ivan Illich pisao je o tome da škola proizvodi "domofobiju" ili morbidan strah od svega što nije ovjereno školskim definicijama i udžbenicima¹⁸, premda je često izvanškolski proces saznavanja bogatiji od onog koji se odvija pod nastavničkim nadzorom. Jedna od "najstrašnijih" premisa *homeschoolinga* edukacijskih reformatora poput Johna Holta sastojala se upravo u njegovim izvanrednim rezultatima s djecom koja su učeći svojim tempom i sa zainteresiranim, suosjećajnim roditeljskim posrednikom znanja daleko bolje akademski napredovala od djece u repsresivnim sustavima državnih i privatnih škola. Čini se da kućni ambijent ne pretvara djecu u *dezertere* javnih

profesija, već upravo suprotno: poklanja im samopouzdanje i inicijativnost koju ne mogu dobiti u školskim klupama. Učiti iz mjesta koje poimamo kao svoje utočište daleko je lakše no učiti na mjestu koje djeca tako često doživljavaju kao zatvor.

Vratimo se ipak još malo toj neodređenoj, ali svakako nesebičnoj i rijetkoj "ljubavi" koju bi mogla, možda i trebala stvarati reformatorska pedagogija. U tekstu Judith P. Robertson, posvećenom profesionalnim fantazijama uspjeha školskih učiteljica, mnoge od nastavnica sanjaju "samo o tome" da će im djeca za svu njihovu skrb i strpljivost jednog dana, na kraju karijere, *uzvratiti ljubavlju*, odnosno "pismom zahvale" za sve što su učiteljice godinama nesebično činile za njih. Zanimljivo je da fantazije uključuju i razne konfiguracije svetačke velikodušnosti od strane učiteljica, kao i da gotovo sve intervjuirane nastavnice susprežu svoje agresivne impulse, baš kao i potrebu da budu pravednije socijalno vrednovane, primjerice većim financijskim primanjima ili drugačijom evaluacijom zahtjevnosti samog učiteljskog zanimanja. Čini se da želja u budućnost pomaknutog "uzvraćanja ljubavi" *dobroj učiteljici* ovdje maskira internalizirani osjećaj nemoći u sadašnjosti, kao i izbjegavanje da se učiteljica postavi kao znatiželjni provokator i mobilizator dječjeg uma, a ne samo *njegovateljica*. Vrlo malo studentica Učiteljske akademije u Zagrebu s kojima sam razgovarala o njihovim planovima i željama smatra da učiteljica smije biti "ambiciozna", odnosno postavljati i sebi i djeci pitanja, a ne samo provoditi zadane školske programe. Rebecca A. Martusewicz:

Ali baš je mjesto između pitanja i odgovora ujedno i granica između svijeta i naše posvećenosti tom svijetu. To je u isto vrijeme i granica svjetova i neispunjeni prostor...¹⁹

Relacioni prostor. Kritički prostor. Zašto učiteljice nisu svjesnije moći znanja kao prevrednolačke procedure? Zašto se boje svoje javne moći? Zašto je pokušavaju prikazati isključivo u "anđeoskim" izdanjima? Zašto se boje dječjih pitanja? Zašto se više boje performativnosti, negoli programske normiranosti svog rada? bel hooks:

Učitelji nerijetko žele negirati emocije u učionici zbog straha od sukoba koji bi kroz emocije mogli eskalirati. I baš kao što si ljudi vole zamišljati da na fakultetima nema cenzure, nego su to mjesta pune slobode govora i studentskih debata vođenih ponajboljim dijalektičkim principima, zaprepasti ih sasvim oprečna realnost, koja je mnogo točniji opis onoga što se događa na fakultetima. Studenti se boje reći svoje mišljenje iz straha da će otuđiti bilo svoje kolege, bilo nastavnike. Užasnuti su i od same mogućnosti da pokažu neslaganje, smatrajući da će to dovesti do ozbiljnog konflikta. (...) Učionica u kojoj je princip interakcije međusobna ljubav, međutim, dopustit će i njegovati razmjenu kritičkih stavova, a da pri tom ničiji duh ne bude obezvrijeđen. Ne kažem da je to nužno jednostavan proces.²⁰

U djelu *Teaching Community: Pedagogy of Hope*, bel hooks daje nam definiciju edukacije kao ljubavi pod kojom misli obostranu predanost, poštovanje, odgovornost i povjerenje. Definitivno kategorije koje se *ne* evaluiraju, još manje imenuju kao bitne u hrvatskom edukativnom sustavu. Budući se grade veoma sporo i temeljito, teško ih možemo uspostaviti tijekom trajanja samo jednog semestra, koliko traje većina kolegija u Bolonjskom sustavu edukacije.

19 Martusewicz, Rebecca A. "Say to Me: Desire and Education" u: Todd, Sharon (1997). *Learning Desire: Perspectives on Pedagogy, Culture and the Unsaid*, New York: Routledge, str. 99

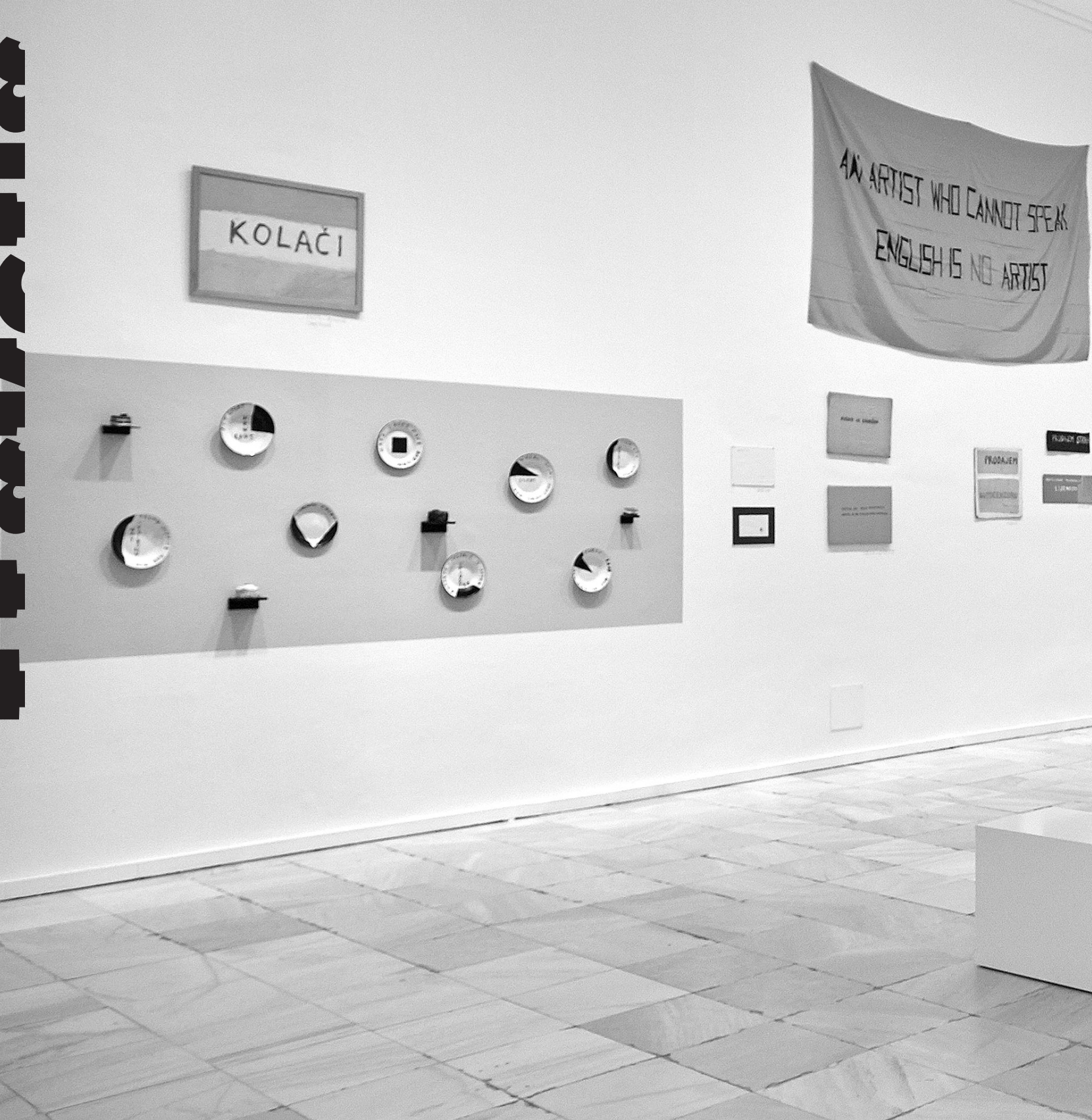
20 hooks, bel (2003). *Teaching Community: Pedagogy of Hope*, London: Routledge, str. 134

Nisu ni eksplicitan dio umjetničkih pedagogija, za koje doduše jest uvriježena neka vrsta "opuštenijeg" obraćanja između nastavnika i profesora, kao i povremeni pristanak na transformacijski rizik kritike, ali kritike koja daleko češće putuje od nastavnika prema studentu, bez mogućnosti ravnopravne uzvratne informacije od studentice prema profesoricu. Skriveni afektivni kurikulum sveučilišta stoga i dalje njeguje implicitne hijerarhijske moći, kao i javno tijelo stroge distance, a ne intelektualnog užitka u saznavanju. Rekla bih da na umjetničkim akademijama pretjeranu distancu militarističke škole katkad zamjenjuje prevelika familijarizacija sa studentima, koja u jednakoj mjeri sprječava istraživačku zahjevnost interakcije, kao i *stav mirno*. Pedagogija ljubavi nije isto što i pedagogija razmetanja sentimentima.

Što je onda ljubav prema učenicima?

Borba za radikalnu nijansiranost i mojih i njihovih stavova, bez straha da ćemo zajedničkim promišljanjem nekog radnog materijala završiti "neprihvaćeni" ili "neadekvatni". Mislim da je to slično kao i u terapijskom procesu. Emocionalni i kognitivni transfer uvijek se zbiva između sugovornika, dakle bolje da pristanemo biti perceptivni oko (malih) primjena i (velikih) prepreka, nego da se pretvaramo kako je saznavanje "neutralna" i "glatka" socijalna praksa. I pedagogiji i performativnim disciplinama srodna je nestabilna, primjenjiva kvaliteta susretnosti, koja traži stalni rad na detaljima. Susretnost, nadalje, nalaže da obje ili sve uključene strane prođu kroz (ne nužno ugodnu i zabavnu, ali svakako slojevit i oplemenjujuću) promjenu. Promjenu je veoma teško izmjeriti. Gotovo nemoguće transkribirati. Možda bi svakom sudioniku otkrivačke nastave trebali posvetiti roman, priču, film, sliku, kompoziciju ili stihove, jer bi takva vrsta svjedočanstva nesumljivo bila točnija od brojčane ili deskriptivne ocjene na ispitu. Možda bi se baš u nekoj vrsti umjetničke varijacije nastavnog procesa učitelj i student mogli pomaknuti i prema poziciji realiziranog izvedbenog kritičara; promatrača i opisivača vlastite i tuđe izvedbe saznavanja. Jer što god nismo postigli na razini (otvorenosti) ljudskog odnosa, sigurno nismo postigli ni na razini (otvorenosti) saznavanja. O tome govori i varljivo kratka pjesma Iz "Dnevnika južnih rijeka" Raymonda Carvera:

Ono što preostaje jest ono čime započinješ.



Mladen Stilinović

Rođen 1947. u Beogradu. Živi u Zagrebu.

Od sredine 70-ih godina Mladen Stilinović razvija umjetničke strategije kombinirajući slike i riječi, koristeći "siromašne" materijale kako bi se bavio temama boli, siromaštva, smrti, moći, discipline i jezikom represije.



Mladen Stilinović

Born in 1947 in Belgrade, lives in Zagreb.

Since the mid-1970s, Mladen Stilinović has been developing artistic strategies combining words and images, using 'poor' materials to engage with subjects of pain, poverty, death, power, discipline and the language of repression.

Intervju s članovima i članicama grupe Direktna demokracija u školi – projekt *Početnica* zajedničkog djelovanja

Sugovornici: **Dijana Ćurković, Hrvoje Jurić, Martina Kontošić, Andreja Kulunčić, Zdravko Popović, Izvor Rukavina**

Fotografije: Ivan Kuharić

Krajem svibnja 2014. godine u zagrebačkoj Galeriji Nova, na poziv kustoskog kolektiva WHW održana je multimedijalna izložba *Početi najbolje što se može*, nastala u kolektivnom autorstvu vizualne umjetnice Andreje Kulunčić, grupe Direktna demokracija u školi i Novog sindikata, u suradnji s BRID-om (Baza za radničku inicijativu i demokratizaciju). *Početnica zajedničkog djelovanja* namijenjena je edukaciji o društveno relevantnim temama poput radničkih prava, društvene solidarnosti, održivog življenja, feminizma, kontekstualne teologije, angažirane umjetnosti, a osim materijalne početnice, aktivirana je i otvorena *online* platforma koja bilježi povijesne i suvremene primjere borbi iz tih domena, objašnjava ključne pojmove, sadržava alat za samoorganiziranje i korisne kontakte, otvara nekoliko tema kroz teoriju i omogućava pregledavanje video materijala nastalih unutar projekta (www.pocetnica.org). Budući da je *Početnica* namijenjena edukaciji o temama koje su u hrvatskom obrazovnom sustavu obrađene tek minimalno ili nisu uopće, pokretači grupe su govorili o iskustvima samoorganiziranja u polju institucionalnog obrazovanja i ulozi umjetnosti u edukaciji.

Sami počeci *Početnice*

Andreja Kulunčić: Kad se pojavila mogućnost da napravim samostalnu izložbu na poziv WHW-a u Galeriji Nova u Zagrebu, pozvala sam različite aktivističke grupe da skupa oblikujemo *toolkit* - modularnu prenosivu prostornu instalaciju kao okvir za radionice i svojevrсни edukativni alat s kojim bismo nakon izložbe mogli putovati po Hrvatskoj i regiji. Poziv od

WHW-a je bio bitan jer je za razvijanje ovako kompleksnog projekta s puno sudionika bila potrebna infrastruktura koja je prije svega podrazumijevala financijsku pomoć i logistiku.

Početnica je treći dio projekta koji sam započela 2009., pod nazivom *Kreativne strategije*. Prvi je nastao 2010., u Zagrebu, na temu javnih prostora, s naglaskom na park Travno oko Mamutice, drugi u periodu od 2011. do 2013. u Meksiko Cityju gdje sam s tamošnjim nepriviligiranim zajednicama na rubu grada istraživala njihov način samoorganiziranja. Projekt u Zagrebu započeo je 2013. jer sam paralelno htjela ispitati i lokalni kontekst, te sam pozvala sociologinje Katerinu Duda i Željku Kelkedi da provedu istraživanje o samoorganiziranim zajednicama u Hrvatskoj. One su pozvale Izvora Rukavinu i Brunu Nedoklan iz grupe Direktna demokracija u školi kao sugovornike. Mene je grupi posebno privuklo to što djeluju konkretno kroz radionice direktne demokracije u srednjim školama, što su otvoreni i spremni svojim sudjelovanjem i kreativnošću podržati različite aktivističke inicijative, i što unutar grupe djeluju na principima direktne demokracije.

Grupa Direktna demokracija u školi – Put od studentske blokade do *Početnice*

Hrvoje Jurić: Naša grupa postoji od kraja 2011. i bili smo prilično aktivni tijekom 2012. i 2013., organizirali javne tribine, održavali predavanja po srednjim školama, sudjelovali u aktivnostima koja su usmjerena na uvođenje Građanskog odgoja i obrazovanja u škole, prikupljali literaturu o direktnoj demokraciji i srodnoj problematici i sl. Potom smo imali jedan period zatišja, kako to već biva s inicijativama u kojima se svatko bavi s više različitih stvari, ali nismo odustali, nego smo u tom razdoblju planirali što ćemo ubuduće raditi. Ali kad se pojavila Andreja, naša se grupa reaktivirala, počeli smo se opet intenzivnije sastajati i raditi, tako da je to za nas bilo nešto kao novi početak.

Zdravko Popović: Oduševljenje direktnom demokracijom dolazi iz blokade. Meni je prije početka blokade koncept direktne demokracije djelovao kao potpuna katastrofa, pitao sam se kako preuzeti kontrolu nad tolikom zgradom i odlučivati o svemu. I upravo mi je taj čin blokade bio škola jer se pokazalo, ne da to može funkcionirati, nego da je uspješno upravo zbog tih načela. I to se pokazalo na brojne načine, ne samo u posjećenosti plenuma, nego i po tome kako je ova zgrada funkcionirala. Sve službe su radile, knjižnica, kopiraona, kantina, svi su mogli dolaziti na posao, jedino nisu mogli održavati redovnu nastavu. Dvorane smo popunili alternativnim sadržajima, bilo je i umjetničkog programa, izložbi. Ljudi su počeli osjećati ovaj prostor i cijelu zgradu kao svoju. I počeli su se brinuti za nju. U 35 dana blokade – nula kuna štete. Ništa nije izgubljeno, nijedan ključ nije falio, a imali smo kontrolu nad svime. To je meni osobno, a i svima drugima, pokazalo da to nije samo sustav koji može funkcionirati nego koji funkcionira kvalitetnije. Blokada je i krenula u sklopu borbe za besplatno obrazovanje, što je dio međunarodne borbe, kao i međunarodne studentske inicijative. Gdje god bili, studenti koji se osjećaju dijelom te inicijative rade po načelima direktne demokracije. Mi smo nastavili i nakon blokade funkcionirati kao plenum, izborili smo se i za ovu prostoriju (A-001 na Filozofskom fakultetu, op.ur.) koja sada pripada studentima. Kako smo mi nastavili

dalje djelovati u sklopu radnih grupa, postalo nam je jasno da, ako hoćemo ostati u direktnodemokratskom sustavu, onda bismo trebali i druge tome učiti. Prvi korak u tome je bila Grupa za širenje direktne demokracije. To je bila grupa u kojoj smo pokušavali surađivati s drugim organizacijama i promovirati ideju direktne demokracije. U sklopu toga smo se pitali postoje li konkretni materijali koji govore o proceduri direktne demokracije, postoje li primjeri, te smo ustanovili da toga baš i nema. Iz toga se rodila ideja da bi se moralo početi nešto stvarati i predavati po školama. Tako se 2010. osnovala grupa Direktnodemokratski praksis, s namjerom da se, pored edukacije, bavimo i praktičnom razradom direktnodemokratskih sustava za razne tipove organizacija, no grupa nije bila dugog vijeka. Međutim, ideja je ostala i oko nje se ubrzo okupljaju Hrvoje, Izvor i ostali i tako nastaje DirDem u školi.

Hrvoje Jurić: Ima još jedan moment koji je neke ljude, među kojima sam i ja, dodatno osvijestio i motivirao, a to je Sindikat visokog obrazovanja i znanosti Akademska solidarnost. Većina članova Direktne demokracije u školi bila je aktivna u Akademskoj solidarnosti. Kroz taj sindikat su se studenti koji su bili aktivni u blokadama još više povezali s profesorima koji su bili, recimo to tako, podržavatelji blokade i drugih studentskih aktivnosti i inicijativa. Mnogi akademski radnici su se kroz Sindikat prvi put aktivirali i zainteresirali za direktnu demokraciju kao oblik organizacije i djelovanja. Dakle, to su tri točke koje mi povezujemo: blokade i studentski pokret, sindikat Akademska solidarnost te grupa Direktna demokracija u školi. Iako je zagrebački Filozofski fakultet u svim tim gibanjima imao važnu ulogu i bio neka vrsta epicentra, ona nisu bila ograničena na Filozofski, kao što nije ni naša grupa.

Izvor Rukavina: Osim dobre volje i povezivanja, mi smo imali jedan važan kapacitet, a to je ova prostorija, izborena okupacijom, odnosno oslobođenjem fakulteta. Mnoge grupe formirane tijekom i poslije blokade i razni pojedinci dali su svoj doprinos projektu *Početnica*. Dobra volja, rad, suorganizacijski 'hladni i topli pogon', znanje i poznanstva - to je ono što smo ponudili sa svoje strane, a ubrzo smo prepoznali potrebu za konkretnim materijalom. *Početnica* je bila prava infrastruktura kroz koju smo konačno počeli raditi prave materijale, od pojmovnika do drugih didaktičkih pomagala.

Hrvoje Jurić: Do *Početnice* smo se uglavnom bazirali na usmenoj predaji, pri čemu mislim na predavanja, radionice i tribine o direktnoj demokraciji. Veći broj radionica o direktnoj demokraciji, koje smo organizirali na zagrebačkom Filozofskom fakultetu, ostao je zabilježen u video-obliku i dostupan je *online* (na Youtube kanalu Skripta TV). Iako, prije suradnje s Andrejom, nismo dokumentirali ono što smo radili izvan prostora fakulteta te na taj način proizvodili materijale koji bi se mogli koristiti u svrhu organiziranja i izvedbe daljnjih predavanja, radionica i tribina.

Suradnja s drugim organizacijama i budući putevi *Početnice*

Andreja Kulunčić: Razmišljali smo koje bi sve organizacije dobro funkcionirale u sklopu *Početnice* i poslali smo poziv svima s kojima su Katerina i Željka radile istraživanje. DirDem se u potpunosti uključio u proces izrade projekta, kao i mi u njihovu grupu. Druge grupe su se uključivale parcijalno, ovisno o interesu. Primjerice, s Bojanom

Nonkovićem iz BRID-a i Novim sindikatom, radili smo film *Što je meni naša borba dala* o četiri aktualne radničke borbe s različitim ishodima. Želja nam je ove godine skupa napraviti drugi dio tog filma s fokusom na radnice, odnosno primarno ženske radne kolektive. U projekt *Početnica* uključile su se i aktivistice Feminističke fronte i Ženske fronte i organiziranje okruglog stola tijekom izložbe, zatim grupa Pravo na grad, ZMAG te teolog Branko Sekulić i povjesničarka umjetnosti Irena Bekić. Modularni dio *toolkita* je prostorno oblikovala arhitektica Mirna Horvat, a grafički dio *toolkita* oblikovao je dizajner Luka Juras. Web stranice projekta dizajnirao je Dejan Janković, a programiranje Ivica Hrg. Svakome je *Početnica* otvorena, kako na korištenje, tako i na sudjelovanje u izradi materijala, stoga nije važno koliko dugo će netko od nas ostati uključen, nego je bitno da se *Početnica* uspostavi kao platforma u kojoj svatko uvijek može naći interes i nastaviti raditi na njoj. Mislim da je važno da *Početnica* što više putuje u mala mjesta po Hrvatskoj, a za to ostvariti treba puno vremena, snage, novaca i volontiranja. Imamo web stranicu (www.pocetnica.org) pa se nadamo da će to zaživjeti kao platforma za komunikaciju i arhiv. Isto tako, pokušat ćemo *Početnicu* ostaviti u manjim mjestima na tjedan ili više, ovisno o tome koliko prostor koji nas ugošćuje to želi. Za realizaciju navedenog potrebna je, naravno, organizacija, logistika, prijevoz, sastavljanje materijala te na kraju i predavači koji bi održali radionicu. Martina od samoga početka radi cijelu organizaciju projekta, bez čega projekt ne bi mogao biti ovoliko sveobuhvatan u izvedbi i putovanjima.

Martina Kontošić: Nije slučajno što je jedan ovakav projekt započet u Galeriji Nova. Rad kustorskog kolektiva WHW, i same galerije, kompatibilan je s idejama i metodologijom *Početnice*. Uz svaku izložbu u Galeriji Nova postoji diskurzivni program s predavanjima, radionicama i čitaonicom. Ne izlaže se samo rad u bijeloj kocki nego se osmišljava i prateći sadržaj koji taj rad kontekstualizira. Takvo okruženje bilo je idealno za inicijaciju *Početnice*. Prvi test *Početnice* izvan Zagreba bio je Sisak. Itinerar za 2015. godinu proizašao je iz razmišljanja o kvalitetnim partnerima u projektu, koji se manifestira kao umjetnička edukativna infrastruktura. Neki su kontakti već ostvareni na samoj izložbi, u galeriji, tako da su Andreji pristupili iz riječkog Drugog mora, iz pulske Zadruga Praksa, dubrovačke Art radionice Lazareti. Zatim, čeka nas Slavonski Brod i Andrejina samostalna izložba u sklopu koje će biti predstavljena i *Početnica*. Kad smo već imali kostur s gostovanjima koja su strateški raspoređena po Hrvatskoj, počeli su se javljati novi ljudi koji su za projekt čuli posredstvom DirDema ili medija. Tako smo stupili u komunikaciju s Draganom Modrić iz Sinja gdje civilna scena postaje sve aktivnija. Naravno, nastaviti ćemo surađivati s ljudima koji su inicijalno bili uključeni i stvarali *Početnicu*. Jedan od njih je i Branko Sekulić, teolog iz Šibenika, koji će kontekstualnu i praktičnu teologiju, koja je dijelom *Početnice*, pokušati približiti ljudima u Šibeniku i manjim mjestima u zaleđu.

Andreja Kulunčić: Pitanje koje sebi postavljam kod projekata s puno sudionika jest, kako postići da sudionici budu kreativni tijekom čitavog procesa, a ne da samo odrade svoj dio posla i izađu iz projekta. Međutim, s vremenom, radeći multidisciplinarne projekte, shvatila sam da ne mogu očekivati od svakoga da bude istovremeno i izuzetan u svom segmentu posla i kreativan u drugim dijelovima. U radu na *Početnici* pokazalo se da su DirDemovci otvoreni i za suradnju na drugim

dijelovima projekta pa je prema tome to u potpunosti kolektivna suradnja. Bila je dobro postavljena baza projekta i svatko se sa svoje strane bavio različitim dijelovima od samoga početka. Radim ovo već dvadeset godina i zaista je rijetka situacija da se suradnja ovako dobro poklopi.

Kolektivno autorstvo i open source sistemi kao modeli direktnodemokratskog djelovanja

Hrvoje Jurić: Što se tiče autorstva, svi smo odustali od svojih umjetničkih, teoretičarskih i aktivističkih taština te se unijeli u ovaj projekt. Djelo je doista kolektivno, proces je horizontalno strukturiran, a svi mi smo u njemu ravnopravni. To je važno jer odgovara organizaciji naše grupe koja nije samo nominalno direktnodemokratska nego je takva i stvarno.

Andreja Kulunčić: Potpisani smo svi zajedno otpočetka, a bilo bi još bolje da s vremenom više nitko ne potpisuje. Ono što sam mogla napraviti u sklopu samostalne izložbe, gdje unutar umjetničkog konteksta na neki način potpisujete rad (jedna ili više osoba ili kolektiv), je da svi koji smo sudjelovali budemo podjednako potpisani kao autori.

Zdravko Popović: U početku smo se čak mrštili kad smo čuli da ćemo biti potpisani. Nije da čovjek ne bi htio vidjeti svoje ime, jer ovo je projekt na koji smo svi ponosni, ali sam taj princip rada isključuje individualnost u smislu krajnjeg rezultata. Ali ne znači da zatomi individualnost. Direktnodemokratski princip omogućuje stvaranje prostora za kreativnost, gdje kao laici kroz razgovor s drugim ljudima dobivamo objašnjenja. Baš zbog takvog prostora svatko tko se ne razumije najbolje u materiju može imati dobru ideju za tu materiju, kao i mogućnost da se ta ideja ostvari.

Hrvoje Jurić: Što se tiče naše „ideologije“, sve što radimo nema nikakav *copyright* i bili bismo sretni kad bi se pojavila neka grupa u Osijeku, Rijeci, Puli, Dubrovniku ili nekim manjim mjestima u Hrvatskoj ili izvan Hrvatske, koji bi neovisno o našoj grupi radila stvari kakve mi radimo. Mi ćemo im dati sve što imamo, pomoći na bilo koji način, bez ikakve namjere da to prisvajamo.

Dijana Čurković: To je takozvani *copyleft*. Bilo bi dobro kad bi svatko tko preuzima *Početnicu* usto preuzeo i *copyleft* princip za koji se zalažemo.

Mogućnosti suradnje s mladim ljudima i problematika pojma direktna demokracija

Hrvoje Jurić: Željeli bismo kontinuirano surađivati s mladima koje upoznajemo održavajući predavanja u srednjim školama, ali je to jako teško postići. Budući da je riječ o srednjoškolcima, a to je populacija koja, isto kao i studentska, vrlo brzo fluktuiira, teško je uspostaviti kontinuitet. Trajniju suradnju se možda može uspostaviti s organizacijama, školama, profesorima, i na tome radimo, ali s učenicima je to teško postići.

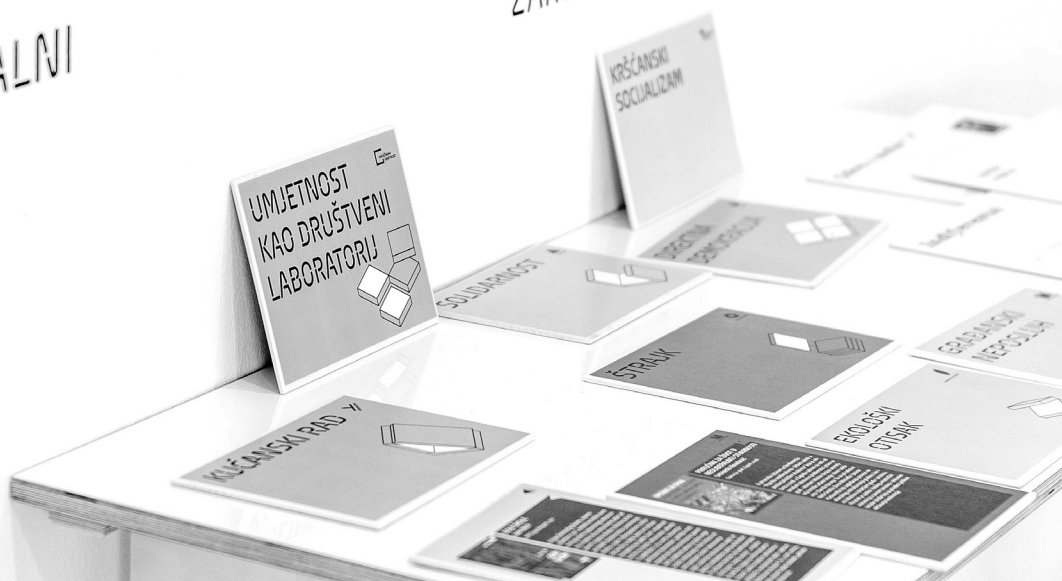
Izvor Rukavina: Konkretno razlog zašto nismo više na terenu jest to da je *Početnica* skupa. Da bismo došli negdje i osposobili je, to je veliki trošak jer ima nekoliko stotina kila toga i na to treba paziti i vratiti natrag, a ono što je oštećeno treba popraviti. Druga stvar je da, osim kroz planiranje, što Martina genijalno radi, na nekim poljima očekujemo



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poboljšanja, a to je prvenstveno web. Meni je to jedan od ključnih zadataka kojima ću se baviti, da promoviramo web. Web je virtualna *Početnica*, a na njoj bi se trebalo shvatiti da postoji i fizička i da se može koristiti.

Dijana Čurković: Virtualna ima i karte na kojima su upisane lokacije i teme, ovisno o tome koga što zanima.

Martina Kontošić: Kako počinjemo uvidati određene tehničke nedostatke *Početnice*, postoji mogućnost da se ona s vremenom mijenja i fizički. Važno je da osnovna ideja ostaje ista.

Zdravko Popović: Dodatan je problem što se u javnosti i u obrazovnom sustavu ono o čemu mi govorimo uopće ne spominje. Tako da se većinom to svodi na to da ljudi imaju prilike čuti da to postoji. To je jedan vrlo značajan korak s obzirom da prije toga nije bilo ništa, ali što se tiče ideje direktnodemokratskog društva, to je još jako, jako daleko. To su stvari koje se ne mogu mjeriti na nivou jednog ljudskog života, nego ih treba gledati na nivou vrste.

Andreja Kulunčić: Mi *Početnicom* ne osvještavamo samo direktnu demokraciju, već i druge teme koje smatramo važnima, kao što su sindikalizam, kontekstualna teologija, održivo življenje, feminizam i angažirana umjetnost. Dakle, pokušavamo ponuditi paletu mladim ljudima u sredinama gdje možda nemaju dodira s takvim temama, u nadi da će ih nešto od toga zainteresirati. Možda ih neće privući i teologija i umjetnost, ali će kroz jedno doći do drugog; nudimo im male *trigere* koji ih mogu voditi dalje. Mislim da je to odličan edukativni alat. Prvi korak je bio da se *Početnica* sastavi, da krenemo s radionicama i imamo *toolkit*, a sada razrađujemo kako dalje širiti naše aktivnosti i putovati s njom. Nadam se da će se netko nastaviti baviti time i nakon što mi završimo, a pritom se sama forma *Početnice* može mijenjati, može postati, primjerice, knjiga. Ne držimo se forme, ali sadržaja zasada da.

Dijana Čurković: Problemi su vrlo slični bez obzira nalazimo li se mi u akademiji, među radnicima, govorimo li o medijima ili o obrazovanju. Ova kriza se ne zove bez razloga svjetska. Ljudi moraju osvijestiti da je jedini način da im bude bolje to da počnemo sami raditi i da navedemo ljude oko sebe da stvaraju taj svijet. Bez obzira bili oni akademija, navijači, antifašisti, feministkinje, svejedno.

Zdravko Popović: I to je problem razumijevanja direktnodemokratskog procesa. Nije riječ samo o onima koji su protiv direktne demokracije jer ne znaju što je to. Jako često oni koji jesu za direktnu demokraciju ne razumiju kako to funkcionira. Treba biti svjestan da ulaziš u nešto što tek trebaš naučiti. Mi već nekoliko godina urlamo o direktnoj demokraciji, a još uvijek učimo o tome. Zadnja osoba kojoj trebaš vjerovati si ti sam, stalno se trebaš provjeravati radiš li nešto krivo. Eventualno će nam jednom moći objasniti što je direktna demokracija netko tko je rođen u takvom društvu i odrastao u njemu.

Odnos prema institucijama i njihovoj društvenoj ulozi

Dijana Čurković: Mi kao grupa nismo institucionalizirani, jer se nismo htjeli registrirati. No, ne isključujemo institucije iz našeg rada. Uvijek pokušavam razdvojiti svoje djelovanje koliko mogu i koliko se može razdvojiti, ali imam svoje stavove koje primjenjujem ovdje ili ondje, bilo da sam u instituciji ili izvan nje.

Hrvoje Jurić: Prvo svatko za sebe mora razriješiti taj shizofreni odnos jer svi smo mi u načelu kritični prema institucijama, obrazovnim i drugim, sve do države kao vrhovne institucije, a ipak većina nas zarađuje za kruh radeći u toj instituciji i samim time izgrađujući tu instituciju. Kad govorimo o obrazovnim institucijama, ja sam u načelu protivnik škole i školovanja, i to sve više, ali u onom smislu u kojem je Ivan Illich kritizirao tzv. školovanje (*schooling*) i zagovarao raz-školovanje (*deschooling*). Međutim, budući da *deschooling* ne znači ukidanje obrazovanja nego radikalnu preobrazbu ili prevladavanje institucija obrazovanja, skupa s hijerarhijskim odnosima i drugim režimima moći, ja nisam protiv obrazovanja kao takvog, jer sam u osnovi prosvjetiteljski nastrojen. Mislim da obrazovanje i učenje kao otvaranje novih područja koristi čovjeku kao pojedincu i društvu, ali to ne mora nužno biti stiješnjeno u okvire institucija. Što se tiče institucija, postoji ona stara parola: „kad već ne možemo provesti revoluciju preko noći, trebamo graditi novo društvo u ljušturi starog“. I to je moj osobni, a vjerujem i naš grupni način gledanja na stvari. Obrazovni sustav je jedan kontekst iz kojeg ne možemo iskočiti preko noći, nego ćemo unutar njega pokušati neke stvari promijeniti, ali ne na puki reformistički način, nego tako da promijenimo nešto u samoj srži i da proizvedemo nešto što će biti subverzivno u samim tim institucijama. Mnogi ljudi zaposleni na Filozofskom rade ne samo da bi zaradili za život, nego i da bi pokušali spasiti što se spasiti može i to radeći s konkretnim, živim ljudima, pokušavajući promijeniti im moduse mišljenja i djelovanja. A stvari se na različite načine i mijenjaju. Radim ovdje već skoro petnaest godina, a blokada je bila prije pet godina, pa mogu dobro uspoređivati period prije i poslije blokade. Usudio bih se reći da se, zahvaljujući blokadi i svemu onome što je donio studentski pokret, stanje na Fakultetu radikalno promijenilo. Percepcija studenata kao subjekata od strane profesora umnogome je drugačija nego prije pet godina. Strukture su postale poroznije za neke stvari o kojima mi pričamo, poput samog pojma direktne demokracije, čija je upotreba postala samorazumljiva, s tim da su se i neke direktnodemokratske vrijednosti i prakse potihlo „uvukle“ u okoštale, hijerarhijske institucije.

Zdravko Popović: Volim etimološki tražiti prvenstveno značenje određenog pojma. Institucija je nešto što je u nečemu utemeljeno. Utemeljili smo jezik kao takav u njegovim pravilima, time je on institucija. Govorimo o nečemu što funkcionira na određeni način, dakle mnoge institucije itekako trebaju postojati, samo je pitanje kako funkcioniraju, kakve bi one trebale biti.

Dijana Ćurković: Treba koristiti puno više kondicionala. Sve države su demokratske, zakonima nam je zajamčeno puno toga, imamo ogromna prava. Ali realno, to je ono što bi ljudi trebali imati, a vrlo često nemaju.

Hrvoje Jurić: Svaka institucija, poput znanosti i obrazovanja, ima neku osnovu i neku suštinu, neki razlog svojeg nastanka. Međutim, važi i obrnuto: gotovo sve te institucije „zaboravile“ su razloge svoga postojanja, potisnule ili zamaglile svoju suštinu. Kad govorimo o obrazovanju, poanta je u tome da obrazovne institucije danas zapravo ne doprinose obrazovanju, tj. onome što bi obrazovanje trebalo biti.

Izvor Rukavina: Rekao bih dvije stvari u obranu institucija koje su istovremeno napad na postojeće institucije. Ono što je kod institucija, kao sociološkog fenomena, odlično jest da imaju trajnost, među ostalim, vrijednosti i ciljeva. Neke od tih vrijednosti su grozomorne i protiv tih

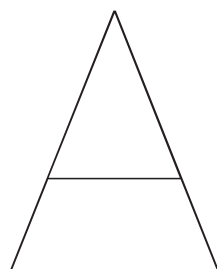
institucija se treba boriti rukama i nogama. Ali za većinu institucija o kojima danas pričamo, barem načelno, te su vrijednosti i ciljevi pozitivni. Generacije ih grade trajno, neki po zadatku, neki zato da ispune radnu normu; često se radi loše, šlampavo i hijerarhijski, a trebalo bi se raditi horizontalno i direktnodemokratski. Ali se ipak radi na tome. Zato nikad nisam za rušenje institucija preko noći. Kao drugo, institucije koje čak za sebe tvrde da djeluju po principu ekspertokratizma, stručnog menadžmenta ili upravljanja na temelju konkurentski utemeljenih sposobnosti za vodstvo, olako prihvataju pozitivnu konotaciju meritokracije. Ali kad radiš u takvoj instituciji, vidiš da dobar dio toga leži na solidarnosti, nemjerljivim 'zaslugama' svih pojedinaca i zajednice, na svakodnevnoj ljudskoj direktnoj demokraciji. Ona bi se trebala formalizirati, ali to se sve uči i na tome se treba raditi.

I tu smo u zahtjevnoj poziciji u kojoj živimo institucije koje kritički istražujemo, pokušavamo promijeniti okoštale procedure kojima se i sami služimo, a kroz te prakse se mijenjamo i mi. Zvuči apstraktno, ali nije kad se sjetimo silnih napora koji su bili potrebni da se društvo u kapitalističkim i patrijarhalnim uvjetima izbori, doslovce u borbi, za neka radnička i rodna prava. I zato je historijski odgovorno braniti, primjerice, postojeća javna dobra od privatizacijskih napada, iako nismo slijepi za manjkavosti institucija i organizacija koje na tim dobrima obitavaju. Mnogi se trude obraniti i unaprijediti komunalnu infrastrukturu, zdravstvo, kulturu, industrijsku proizvodnju i sl. Pritom se, naravno, sklapaju privremeni savezi po drugim pitanjima sukobljenih aktera, što je prihvatljivo dok je takva suradnja smisljena i iskrena. *Početnica* također želi biti platforma za široko prepoznavanje i povezivanje, ali oko nekih stvari kompromisa ne može biti. Primjerice, da bi određenu inicijativu, organizaciju ili akciju koja nam se javi, uvrstili na *pocetnica.org* kartu, ona mora djelovati po načelima slobode, solidarnosti i jednakosti (neizostavno ekonomske i rodne jednakosti) uz poticanje samoorganiziranja i demokratizacije.

Interview with members of the initiative Direct Democracy in Schools – *A Beginner's Guide to* *Collective Action*

Interviewees: **Dijana Ćurković, Hrvoje Jurić, Martina Kontošić, Andreja Kulunčić, Zdravko Popović, Izvor Rukavina**

Translated from the Croatian by Tijana Gojić Topolnik / Photo: Ivan Kuharić



At the end of May 2014 an exhibition entitled *To Begin as Best as We Can*, collectively authored by visual artist Andreja Kulunčić, the group Direct Democracy in Schools and the New Union, in co-operation with BRID (Foundation for Workers' Initiatives and Democratisation), was organised by the curatorial collective WHW in Gallery Nova in Zagreb. The *Beginner's Guide to Collective Action* is aimed at educating others about socially relevant topics such as workers' rights, social solidarity, sustainable living, feminism, contextual theology, socially engaged art, etc. Besides the physical *Beginner's Guide*, an online platform was launched in order to collect historical and contemporary examples of struggles from aforementioned domains, while it also explains keywords, addresses themes through theory, and offers video materials which were made within the project (www.pocetnica.org). Since the *Beginner's Guide* is dealing with topics that are almost non-existent within the Croatian educational context, the group members talked about their experiences of self-organisation in the field of institutional education and the role of art in education.

The beginnings of the *Beginner's Guide*

Andreja Kulunčić: When the curatorial collective WHW offered me the opportunity to hold a solo exhibition in Gallery Nova, I invited various activist groups to create a toolkit together. It is a modular mobile spatial installation, which serves as both a framework for workshops and as an educational tool with which we could travel around Croatia

and the region after the exhibition. The invitation by the WHW was important because it was crucial to have an infrastructure in order to be able to develop a project as complex as this. Primarily, this meant financial help and logistics.

The *Beginner's Guide* is in fact the third part of a project I initiated in 2009 in Zagreb entitled *Creative Strategies*. The first took place in 2010 in Zagreb, the theme being public spaces, and focused on park Travno around Mamutica, while the second took place in Mexico City between 2011 and 2013, where I explored self-organisational practices of local under-privileged communities. The third part of the project in Zagreb began in 2013 because I wanted to, in parallel, examine the local context, so I invited sociologists Katerina Duda and Željka Kelkedi to conduct research on self-organised communities in Croatia. They invited Izvor Rukavina and Bruna Nedoklan from the group Direct Democracy in Schools to participate as well. I was especially drawn to the group because of the concrete work they do in high schools through their workshops on direct democracy, because they are ready to actively and creatively support different activist initiatives and because they implement principles of direct democracy in their group's activities.

Direct Democracy in Schools – from student movement to the Beginner's Guide

Hrvoje Jurić: Our group exists since the end of 2011 and we were quite active throughout 2012 and 2013, organising public discussions, holding lectures in high schools, participating in activities focused on implementing civil education in the school programme, collecting literature on direct democracy and similar topics, etc. We then entered a period of silence, as it so happens in initiatives in which everybody is involved with many parallel activities; but we didn't give up. Instead, we planned what to do in the future. When Andreja came to us, our group reactivated, we began to meet and work more intensively, so it was something like a new beginning for us.

Zdravko Popović: The fascination with direct democracy comes from the takeover. Before the takeover the idea of direct democracy seemed like a total catastrophe to me; I wondered if it was possible to take control over such a building and make decisions about everything. However, the act of taking over was a learning experience because it showed me, not that it can function this way, but that it is successful precisely because of those principles. This was made manifest in various ways, not only in the attendance of plenary sessions but also in the way this building functioned. All services worked; the library, copy shop, restaurant, everyone could come to work, but couldn't teach regular classes. We filled the halls with alternative content, artistic programmes, and exhibitions. The people started feeling this space and the entire building as their own. And started taking care of it. During the 35-day blockade we had zero damage cost. Nothing was lost, no key was missing, and we had control over everything. For me personally, and for everybody else, this meant that this system does not only function well, it functions better. The blockade was initiated as part of the international fight for free education, which belongs to the

International Student Initiative. Students anywhere, who feel a part of this initiative, operate using the principles of direct democracy. We continued to function as a plenum, even after the takeover, and got the right to use this room (A-001 at the Faculty), which now belongs to the students. Since we continued to function within working groups, it became evident that if we want to stay in a direct democratic system, we should teach others to do the same. The first step was founding the Group for the Advancement of Direct Democracy. This was a group in which we tried to cooperate with other organisations and promote the idea of direct democracy. We wondered if there were tangible materials containing information about the procedures of direct democracy, and were there any examples, but we realised that there were none. This brought about the idea of teaching in high schools. In 2010 we founded the group Direct Democratic Praxis with the intention to engage in practical development of direct democratic systems for various types of organisations alongside our regular educational activities, but the group did not last long. However, the idea remained and soon, Hrvoje, Izvor and the others gathered around it thus forming DirDem in Schools.

Hrvoje Jurić: There is another moment that aroused and motivated people, including myself – the Science and Higher Education Union, 'Academic Solidarity',. Most of Direct Democracy in Schools' members were active in Academic Solidarity. The union enabled students who were active in the takeover to connect even more with the professors who supported the blockade and other student activities and initiatives. Thanks to the union, many academics mobilized themselves and for the first time showed interest in direct democracy. Hence, those are the three linking points: the takeover and the student movement, the union Academic Solidarity and the group Direct Democracy in Schools. Although the Faculty of Humanities and Social Sciences in Zagreb played an important role in these processes and figured as a sort of epicentre, the movements weren't limited to the Faculty, nor is our group.

Izvor Rukavina: Apart from the good will and connection, we had an important capacity, namely this room, which we gained thanks to the occupation, that is, liberation of the Faculty. Many groups that formed during and after the takeover, as well as many individuals, contributed to the *Beginner's Guide* project. From our side, we offered good will, labour, co-organisational overhead, knowledge and connections, and soon we recognised a need for tangible materials. The *Beginner's Guide* was a proper infrastructure with which we finally started producing real material, a glossary and other didactic tools.

Hrvoje Jurić: Until the *Beginner's Guide*, we were primarily focused on word of mouth activities, such as lectures, workshops and discussions on direct democracy. We recorded most of the workshops on direct democracy and made them available online, on the YouTube channel by Skripta TV. Still, before our collaboration with Andreja, we didn't document our activities outside the Faculty and thus didn't produce materials that could be used with the aim of organising and holding further lectures, workshops and debates.

Collaboration with other organisations and future paths of the *Beginner's Guide*

Andreja Kulunčić: We were thinking about organisations that would function well within the *Beginner's Guide* and sent out an invitation to everyone with whom Katerina and Željka had conducted research. DirDem got entirely involved in the project, as we did with DirDem. Other groups were partially involved, depending on their interests. For example, together with Bojan Nonković of BRID and the New Union we made the film *What I Got From Our Struggle* about four current workers' struggles with very different outcomes. Our wish is to make a sequel to this film with a focus on female workers, or primarily female workers' collectives. The activists from the Feminist Front and Female Front also joined the project and organised a roundtable during the exhibition, while we were later joined by the group Right to the City, ZMAC, theologian Branko Sekulić and art historian Irena Bekić. The modular part of the toolkit was spatially conceptualised by architect Mirna Horvat, while Luka Juras, our designer, focused on the graphical part. Dejan Janković was responsible for web-design, and Ivica Hrg for programming. The *Beginner's Guide* is open to everybody, to use as well as create materials, so it is less important how long each of us will stay involved. It is essential that it be established as a platform in which everyone can always find a reason to continue working on it. I believe it is important that the *Beginner's Guide* travels to smaller towns in Croatia as much as possible, but it takes much time, will, money and volunteer work to make it happen. We have a website (www.pocetnica.org) so we hope it becomes a platform for communication as well as an archive. Also, we will try to leave the *Beginner's Guide* in small towns for a week or more, depending on how long our hosts request that we stay. To be able to carry this out, we need organisation, logistics, transport, material assembly, and lecturers to facilitate the workshop. Martina has been doing the organising part of the project since the beginning, and without her it couldn't have been this comprehensive in terms of performance and travels.

Martina Kontošić: It is not a coincidence that a project of this kind was initiated in Gallery Nova. The work of the curatorial collective WHW, and the Gallery itself, is compatible with the ideas and methodology of the *Beginner's Guide*. Every exhibition in Gallery Nova is accompanied with a discursive programme including lectures, workshops and a reading room. The piece is not merely exhibited in a white cube, contextual content is provided as well. This type of environment was ideal for initiating the *Beginner's Guide*. Our first test outside of Zagreb was Sisak. The itinerary for 2015 resulted from thinking about quality partners in the project, which then manifested itself as an artistic educational infrastructure. Some contacts had been established at the exhibition, in the gallery; Andreja was approached by The Other Sea from Rijeka, Cooperative Practice from Pula, and Art workshop Lazareti from Dubrovnik. Furthermore, we have arranged Andreja's solo exhibition in Slavonski Brod where the *Beginner's Guide* will also be presented. Once having a layout of scheduled shows strategically positioned around Croatia, new people interested in the project began contacting us after hearing about it through DirDem or the media. This way we started communicating with Dragana Modrić from Sinj where the civil scene is



becoming more and more active. Of course, we will continue collaborating with people who were initially involved in the creation of the *Beginner's Guide*. One of them is Branko Sekulić, a theologian from Šibenik, who will try to bring contextual and practical theology closer to residents of Šibenik and smaller towns in the hinterland.

Andreja Kulunčić: A question I often ask myself is how to encourage participants to be creative throughout the whole process when there are many parties involved, and how to go beyond just doing their part and leaving the project. However, by working in multidisciplinary projects over time I realised I cannot expect everybody to be exceptional in their part and creative in other parts at the same time. Working on the *Beginner's Guide* demonstrated that the people of DirDem are open to collaborations in other segments of the project so this is an entirely collective co-operation. The basis of the project was well established and everyone dealt with different aspects from the beginning. I have been doing this for the past twenty years and it is very rare that a collaboration works so well.

Collective authorship and open source systems as models of direct democratic activities

Hrvoje Jurić: As far as authorship is concerned, we all renounced our artistic, theoretical and activist vanities and devoted ourselves to the project. The work is entirely collective, the process horizontally structured and we are all equal. This is important because it reflects the organisation of our group that is not just nominally directly democratic, but actually is so, as well.

Andreja Kulunčić: We are all credited, but it would be even better if gradually no one were credited anymore. What I could do as part of my solo exhibition, in an art context where you have to sign a work (one or more persons or a collective) is to insist that we are all credited equally.

Zdravko Popović: In the beginning we frowned when we heard our names would appear. Not that one wouldn't like to see their name, because this is a project we're all proud of, but this very principle cancels individuality as a final result. But it doesn't mean it represses individuality. Direct democratic principles enable a place for creativity to emerge, where we as laymen find explanations by talking to other people. It is precisely because of this space that anybody who doesn't entirely know the subject matter can have a good idea for it, as well as be able to realise that idea.

Hrvoje Jurić: As for our ideology, everything we do has no copyright and we would be happy if a group within or outside of Croatia would appear, and do the things we do independently. We would give them everything we have, help in any way possible, without any intention to claim it.

Dijana Ćurković: It's the so-called *copyleft*. Anyone taking over the *Beginner's Guide* should also adopt the *copyleft* principle.

Collaboration with young people and the problem of direct democracy as a notion

Hrvoje Jurić: We would like to continuously collaborate with young people we meet when lecturing in high schools, but this is hard to achieve. The population of high school students, much like university students, fluctuates very fast, so it's hard to maintain continuity. We are currently working on possibly establishing a long-term collaboration with organisations, schools, and professors, but with students this is more difficult.

Izvor Rukavina: The real reason why we're not more present in the field is that the *Beginner's Guide* is expensive.

The cost of transportation and assembly and the, later, disassembly of an installation that weighs hundreds of kilograms is costly, not to mention mending any damages. The second reason is that, apart from the brilliant planning by Martina, we're expecting improvements in some areas, primarily on the web. For me this is a crucial task, to promote the web. The web is a virtual *Beginner's Guide*, but by visiting it, one should perceive that there is also a physical one that can be used.

Dijana Ćurković: The virtual *Guide* also contains maps with locations and topics, depending on individual interests.

Martina Kontošić: Since we are starting to notice certain technical imperfections in the *Beginner's Guide*, there is a possibility that it changes physically. What is important is for the basic idea to remain the same.

Zdravko Popović: Another problem is that in the public and educational system our subject matter is never mentioned. Thus, our lectures are mostly about making people aware that these concepts exist. It is a very significant step, since there was no knowledge of it before, but as far as a direct democratic society goes, it's still very far away. These things cannot be measured at the level of a human lifetime, but should be observed at the level of our species.

Andreja Kulunčić: The *Beginner's Guide* does not only address direct democracy but other topics as well, such as unionism, contextual theology, sustainable living, feminism and socially engaged art. Hence, we want to offer a palette to young people in areas where they might not be aware of these topics, hoping to make them interested in some of them. Maybe they won't be interested in theology or art, but they will access one through another; we offer them small triggers that they can pursue. I believe it's an excellent educational tool. The first step was to assemble the *Beginner's Guide*, to start the workshops and have a toolkit, and now we're looking at ways to expand our activities and travel. I hope somebody will keep it active after we leave; the form of the *Beginner's Guide* can change, it can become a book, for instance. We do not stick to the form, but we do to the content, for now.

Dijana Ćurković: The problems are very much alike, regardless if we're in the academia, among the workers, if we speak about the media or education. This crisis is called global for a reason. People have to realise that the only way to make things better is to start doing them ourselves. It doesn't matter if they're academics, sport fans, antifascists, feminists; it's all the same.

Zdravko Popović: That is precisely the problem of the direct democratic process. It's not only about those who are against direct democracy

because they don't know what it is. Very often those who advocate it don't know how it functions. We have been shouting about direct democracy for several years, and we're still learning about it. The last person you should believe is yourself, you always have to check if you're doing something wrong. One day maybe someone born and raised in a direct democratic society will be able to explain to us what exactly it is.

Institutional relations and their role in society

Dijana Ćurković: As a group we are not institutionalised because we didn't want to register. However, we don't exclude institutions from our work. I always try to separate my actions as much as I can and as much as possible, but I have my attitudes, which I apply here or there, whether I'm in the institution or outside it.

Hrvoje Jurić: First, everyone has to resolve this schizophrenic relationship because in general, we are all critical towards institutions, from educational ones to the state as the supreme institution. Still, most of us make our daily bread by working in this institution and simultaneously building it. When we talk about educational institutions, I am essentially against school and schooling, but in the sense in which Ivan Illich criticised it and pleaded for deschooling. However, since deschooling doesn't mean abolishing education but a radical transformation or overcoming of educational institutions, together with their hierarchies and other regimes of power, I am not against education as such because I'm truly enlightenment-minded. As for the institutions, there is that old saying: "If we can't carry out a revolution overnight, we have to build a new society within the shell of the old". This is my personal as well as our collective point of view, I believe. We can't jump out of the context of the educational system overnight, but we can try and change some things within it. And not just in a reformist manner, but by changing something at the very core and produce subversive effects in the institutions themselves. Many employees of the Faculty of Humanities and Social Sciences work not only to earn their salaries but also to try saving what can be saved, by working with real people and trying to change their modes of thinking and acting. And things have been changing in different ways. I have been working here for almost 15 years and the takeover happened 5 years ago so I can compare the situation before and after. I would dare say that the situation in the Faculty has changed radically thanks to the blockade and the student movement in general. Professors subjectively perceive students in a completely different way compared to five years ago. The structures have become more porous for some of the things we are talking about, such as the notion of direct democracy, which has become self-evident. Also, direct democratic values and practices silently slipped into ossified hierarchical institutions.

Zdravko Popović: I like to look etymologically for meanings of terms. An institution is something that is instituted in something. We have instituted language in its rules, thus it is an institution. We are talking about something that functions in a certain way, therefore many institutions have to exist, but the question is how do they function, and what should they be like.

Hrvoje Jurić: Each institution, such as science and education, has a certain basis and essence, a reason why it appeared. However, the opposite is also true: almost all these institutions have forgotten their reasons for existence; they suppressed or blurred their essence. When we talk about education, educational institutions today don't actually contribute to education or what education should be.

Izvor Rukavina: I would like to say two things in defence of the institutions that figure as a critique of the existing ones at the same time. An excellent trait of institutions as a sociological phenomenon is the permanence of values and aims. Some of these values are abominable and these institutions should be fought against by all means. However, for most of the institutions we are talking about today these values and aims are positive. Generations build them to last, some because they have to, some to meet the working norm. Often they work badly, clumsily and hierarchically, whereas they should work horizontally, by direct democratic principles. But it's being worked on nevertheless. That is why I'll never advocate abolishing institutions overnight. Secondly, even institutions, which claim to be working on principles of expertocracy, expert management, or management based on competitive leadership abilities, all of them accept the positive connotation of meritocracy too easily. When you work in such an institution, you notice that a significant part of it depends on solidarity, immeasurable "merits" of all the individuals and community; but you have to learn and work on all that. It is a demanding position to live through the institutions we critically explore, try to change the ossified procedures we employ ourselves, while through these practices changing ourselves too. It sounds abstract, but it's not if we remember the immense endeavours which were necessary for society to fight for certain workers' and gender rights in capitalist and patriarchal conditions. That's why it's historically responsible to defend, for example, existing public goods from attacks of privatisation, although we are well aware of the deficiencies of the institutions and organisations that operate on these goods. Many people try to defend the utility infrastructure, health care, culture, industrial production and so on. Along the way, temporary alignments form between agents who are usually opposed, but this is acceptable as long as this co-operation is honest and makes sense. We also wish for the *Beginner's Guide* to be a platform for wide recognition and connection, but there cannot be compromise over some themes. For instance, if we were to include an initiative, organisation or action in the pocetnica.org map, they have to be working on principles of freedom, solidarity and egalitarianism (economical and gender equality) and support self-organisation and democratisation.



Primitivo Evanán Poma i Udruženje popularnih umjetnika Sarhuae

(Venuca Evanán Vivanco, Bertha Evanán Vivanco, Julián Ramos Alfaro, Luisa Altez Romani, Norma Quispe Ramos)

Serija od 10 slika naslikanih za izložbu
Stvarno korisno znanje

*Rad, Muzika, Politika, Obrazovanje,
Ekonomija, Jezik, Rasa, Zdravlje, Odjeća,
Seksualnost, 2014.*

Primitivo Evanán Poma je umjetnik iz sela Sarhua u Andama u Peruu, nastanjenog domorocima od kojih su mnogi migrirali u Limu u drugoj polovici 20. stoljeća zbog ekonomskih poteškoća i razornih posljedica "unutarnjeg sukoba" iz perioda 1980.-2000. Umjetnost proizvedena s Udruženjem popularnih umjetnika Sarhuae koristi piktoralni stil što potječe iz njihovog rodnog mjesta kako bi

progovorili o društvenim problemima domorodačkih naroda u Limi.



Primitivo Evanán Poma and Association of Popular Artists of Sarhua

(Venuca Evanán Vivanco, Bertha Evanán Vivanco, Julián Ramos Alfaro, Luisa Altez Romani, Norma Quispe Ramos)

Series of 10 paintings specifically made for Really Useful Knowledge

Work, Music, Politics, Education, Economy, Language, Race, Health, Clothing, Sexuality, 2014

Primitivo Evanán Poma is an artist from village of Sarhua in Andean part of Peru populated by indigenous people, many of whom migrated to Lima in second half of 20th century, due to the economic hardship and devastating effects of 'internal conflict' of 1980-2000. Art produced with Association of Popular Artists of Sarhua uses the pictorial style from their native Sarhua to address the

social concerns of indigenous people in Lima.



Anti-istoricizam anti-/-slobodnog univerziteta

Branka Ćurčić

storijska činjenica 1: "Slobodni univerzitet" je pokrenut 1975. godine u bivšoj Jugoslaviji, kao ilegalni univerzitet koji se odvijao u privatnim stanovima njegovih protagonista. Na njemu su predavali i profesori, tzv. "osmoro profesora", izbačeni sa profesorskih pozicija na Filozofskom fakultetu Univerziteta u Beogradu.

Kako tretirati ovu istorijsku činjenicu? Tretirati je kao tačnu i insistirati na njenoj preciznosti?

Ako je tretiranje i insistiranje na tačnosti istorijske činjenice u pitanju, onda je tačnost ta koja istoriju uvodi u nauku ne zahtevajući bilo kakvu objektivaciju (i onemogućujući subjektivaciju) van same inteligibilnosti istorije kao nauke. Istovremeno sprečavajući promišljanje singularnosti u takvom tretiranju istorijske činjenice i u tretiranju prošlosti kao već date i dogođene. Istoricism. Istoricism koji mišljenje minulih praksi i mišljenje politike smešta u prostor države, kao dodatak velikim narativima nasleđa i nacije. Istoricism koji nesumnjivo istoriju vezuje za državu kao njeno središte, a rad istoričara smešta u polje definisanja istorijske činjenice i konstruisanja državne istorije i istorije države. Drugačije rečeno, uzimanje za primer ispitivanja minulih praksi upućuje na pravljenje otklona od njenog definisanja i tretiranja kao istorijske činjenice, od datiranja i računanja vremena, koji rad na minulim istorijskim praksama desubjektivizuju i vezuju za odnos sa strukturom. Time se takođe postavlja pitanje rada istoričara i načina na koji identifikuje građu istorije kao singularnu problematizujući sopstveni subjektivni pristup toj građi.

Na koji način je onda moguće konstituisati jedan odista anti-istoricistički, anti-istorijski i anti-etatistički pristup minulim praksama? Kako pristupiti minulim praksama alternativnih oblika obrazovanja i anti-akademske praksi, a da se formirano znanje ne ponudi kao novi obrazovni i akademski plan i program?

[Jedan put u subjektivnosti. Da li ga iko može čuti?]

Na koji način se odabir i insistiranje istoričara na građi, *temi*, koja upućuje na istorijske primere praksi otklona od države (na primer, anti-univerzitetskih praksi), može problematizovati, umesto da se istrajava na tematizaciji, deskripciji i pozicioniranju individualnog rada istoričara, u tom slučaju, kompatibilnog sa istorijom koja kao svoje središte ima državu?

Šta bi podrazumevao jedan put rada istoričara koji bi bio singularan i subjektivan – tkrć. put anti-istoričara? Kako da, u promišljanju minulih praksi, napravim otklon od samislivosti objektivnog i subjektivnog, strukture i svesti (ako bi svest, u jednom ograničavajućem smislu, upućivala na ono subjektivno)?

Da li pozicioniranje i ispitivanje prošlosti kao date i već dogođene, neminovno evidentira, popisuje i definiše minule prakse, uključujući i one koje se smatraju emancipatorskim u smislu politike i kojima se na taj način pokušava prići? Da li se tada njima prilazi bez singularnog, subjektivnog puta, jer je evidentiranje, popisivanje i definisanje kompatibilno sa radom istorije kao nauke i istorije sa središtem u državi kao svojim jedinstvenim referentom?

Ako je prošlost data, *ono moguće*, kao efektivnost preskripcije politike i njenog singularnog karaktera, rezervisana je samo za budućnost, u čemu *moguće* može da implicira jednu utopiju. Tada je *moguće* zapravo *nemoguće* i smešta politiku u istorijsko-etatiističke diskurse. *Moguće* je takođe svojstvo prošlosti, onoga što se dogodilo. *Moguće*, kao ključna kategorija anti-istoricističkog pristupa, *nije više svojstvo budućnosti i onoga što će doći, već je kategorija u subjektivnosti koja problematizuje prilaz onome što može biti* (politika?), *u odnosu na ono što jeste, kako u budućnosti, tako i u prošlosti.*

Da li se time otvara put u subjektivnosti za jedno delovanje u pravcu anti-istorije?

Na koji način držanje anti-istoricističkog pristupa omogućuje subjektivno bavljenje činjenicom pojave "Slobodnog univerziteta" u socijalističkoj Jugoslaviji? Svakako ne tretiranjem objektivnosti i tačnosti takve istorijske činjenice, što bi, kao evidentiranje i popisivanje, osujetilo anti-istoricistički poduhvat i smestilo ga u prostor istorije kao nauke i države.

Ako ovakvoj postavci prilazim putem u subjektivnosti, onda je ono što karakteriše socijalizam polovičan put ka deetizaciji, napuštena deetizacija, a partija, umesto da ubrzava raspad države, postaje njen glavni oslonac, putem sprege partija-država. Postavka o "društvu bez klasa" takođe je nestala sa nestajanjem klasne logike koja bi vodila ukidanju države i kraju klasne borbe. Ostalo je društvo kao kompozicija, kao totalitet i jedinstvenost. A zajedno sa partijom, ustoličuje se država kao nužnost i neophodnost, kao kompozicija i jedino mesto svakog promišljanja politike. *Objektivnoj situaciji je jedino ponuđeno da se državi, tražeći njenu intervenciju, predstavi u vidu onog društvenog u krizi, iz čega je jedini izlaz, etatizacija.* Socijalizam je model partije-države i svaka politika je smeštena u taj prostor, a "reforme" koje su ga obeležavale, donose jednu unutrašnju dinamiku i stvaraju socijalističke i nesocijalističke prostore u okviru njega, a ne socijalističke i kapitalističke, što je preovladavajuća teza koja je danas u opticaju. Umesto zaoštrene socijalizacije, dolazi do proširenja desocijalizacije.

[Jedan put u subjektivnosti. Da li će ga iko čuti?]

Bez pretenzije na pravljenja jedne sveobuhvatne istorije i istoriografije jugoslovenske socijalističke države i jedne deskripcije, što bi me vratilo u prostor države, pitam se da li je potraga za jednim anti-istoricističkim pristupom nešto što može da ga ustoliči u jasnom odvajanju politike za kojom tragam u negativnom određenju naspram politike koja je isključivo u prostoru države – kao jedan put identifikacije u odsustvu? *Moguće* je da to nije dovoljno. Ali, da li je to dovoljno za opcrtavanje jednog polja koje bi umesto tematizacije i deskripcije, insistiralo na problematizaciji, ako već ne i na preskripciji?

Politika koja kao jedini referent ima državu za totalitet, jeste i politika "Slobodnog univerziteta". U pitanju je politika antinomičnog karaktera naspram države, pošto je posledica unutrašnje dinamike socijalizma koja je bila usmerena procesom sve dublje desocijalizacije. Stvaranje "Slobodnog univerziteta" je bio reakcija na partijsko-državnu intervenciju, koja je "osmoro profesora" Filozofskog fakulteta otpustila sa predavačkih pozicija, ograničila

im visinu dohotka (otpuštanje uz zadržanih šezdeset posto od celokupnog iznosa plata?), kao i objavljivanje u naučnim časopisima i objavljivanje knjiga. Nakon šest godina, usledila je nova partijsko-državna intervencija u vidu osnivanja *Centra za filozofiju i društvenu teoriju* u okviru *Instituta društvenih nauka*, isključivo u svrhu zaposlenja "osmoro profesora". "Slobodni univerzitet" kao protest profesora i ispostavljanje zahteva državi; intervencija koja se obraća intervencionizmu države; praksa "slobodnog univerziteta" koja je vođena dinamikom partije-države, a ne u opoziciji ili u antagonističkom odnosu naspram nje, i ne u pravcu anti-etatističkog delovanja koji bi otvorio put ka problematizaciji socijalizma i njegove desocijalizacije, problematizaciji praksi konstituisanja znanja i ka prostoru promene proizvodnih odnosa u okviru obrazovanja. "Slobodni univerzitet" kao prazno mesto politike, naseljeno partijom-državom. "Slobodni univerzitet" je, prema tome, bio ispražnjen od politike slobodnog univerziteta. Državnim intervencionizmom formirana institucija, *Centar za filozofiju i društvenu teoriju*, u vremenu postsocijalizma, 1992. godine, biva transformisan i dobija ime koje danas nosi – *Institut za filozofiju i društvenu teoriju*. Institut kao nastavljajući mesta-udomljavanja i mesta-rasadnika državnog obrazovanja i državnih obrazovnih kadrova. Smem li reći i izraženih nacionalističkih tendencija?

[Opet put razmatranja u subjektivnosti, van polja strukture države i društvenih normi, jedne prakse slobodnog univerziteta, kojim postavljam naizgled jednostavno pitanje: da li je svaka praksa slobodnog univerziteta praksa Slobodnog Univerziteta. Da li to pitanje iko može čuti?]

Istorijska činjenica 2: Studentski protest u Beogradu 1968. godine trajao je 9 dana, od 2. do 10. juna. Studentski protest podržali su profesori Univerziteta, formirani su zborovi studenata na mnogim fakultetima univerziteta, akcioni odbor studentskih demonstracija, i beogradski univerzitet je proglašen *Crvenim univerzitetom Karl Marks*.

Anti-istoricistički posmatrano, studentska pobuna je bila nasrtaj na državu u antagonističkim terminima i njeno odvijanje je bilo antinomično u odnosu na partiju i na državu. Privremenost države se podrazumevala (?), kao i citiranje radničke paradigme, ali nužnost države se manifestovala u njenoj sveprisutnosti koja uvodi u ideologizam i politiku isključivo smešta u sopstveni, jedinstveni prostor. U tom podrazumevanju, *antagonistički princip kao princip subjektivacije jednog borbenog odnosa naspram države u smislu njene destrukcije*, nestao je. To je proširenje desocijalizacije socijalizma, gde desocijalizacija nije bila napad na državu-partiju, već ju je država-partija vodila.

Da li onda mogu da kažem da je studentski protest bio jedan antibirokratski i reformatorski protest, koji se očitovao, između ostalog, u zahtevu za: ekstra-legitimacijom države putem dosledne primene ustava, demokratizacijom društvenih odnosa (danas će neki od protagonista reći čak i u ime demokratskog socijalizma), slobodom štampe, slobodom govora, slobodom naučne delatnosti, za jačanje uticaja nauke i univerziteta na društvena kretanja, itd.? Štaviše, tokom i nakon studentskog protesta, formirane su komisije za izradu zakona o visokom školstvu i još mnoštvo drugih zakona koji treba da regulišu život studenata i razvoj naučnog rada. Ono što je izostalo iz studentskog protesta je promena proizvodnih odnosa i ukidanje podele rada na samom univerzitetu i u domenu obrazovanja. Uostalom, čim je prihvaćena podrška i učešće univerzitetskih profesora u studentskom protestu (profesori filozofije su ga i vodili), protest je identifikovan kao "studentski" i "univerzitetski", i ograničen na svoj

reformatorski umesto na radikalni (zaoštreno-socijalizacijski) karakter.

Afekt nadrealiste Oskara Daviča: "Kakvi filozofi! Podstiču studente a oni izvlače guzice"; i u slučaju jednog profesora koji je dao podršku studentima: "Zaklaću ga, majčicu li mu njegovu!"

[Opet put razmatranja u subjektivnosti, van polja strukture države i društvenih normi, jednog studentskog protesta, kojim postavljam novo i naizgled jednostavno pitanje: nisu li današnji protesti studenata u bivšem jugoslovenskom regionu potpuno u skladu sa jugoslovenskom '68? Zašto niko ne može da čuje ovo pitanje?]

Afekt nadrealiste koji se izričito suprotstavljao desocijalizaciji jugoslovenskog socijalizma. Pri tome je iz proširenog polja strukture države i društvenih normi smatran *anahronim* u ovakvim političkim stavovima. Iako je iz proširenog polja strukture države i društvenih normi bio viđen kao produktivan i talentovan pisac i pesnik, njegov politički krik-otpora, psovka, nije mogao da se čuje, osim da se imenuje ekscesom i devijacijom, povremenim iskliznućem, uz lepljenje tome kompatibilnog epiteta anahronosti. Mogu li dodati i da je politika njegovog pisanja i politika njegove umetnosti, iz perspektive strukture države i društvenih normi, denuncirana lepljenjem kompatibilnih epiteta produktivnosti i talenta? Suprotstavljanje desocijalizaciji socijalizma kao anahronost; anahronost same borbe usmerene na destrukciju države; anahronost borbe protiv desocijalizacije; anahronost borbe.

Međutim, da li mogu da kažem da je ono što bi zapravo moglo da bude anahrono, angažovana umetnost koja je nastajala u okviru i u vreme studentskog protesta? Šta da radimo sa umetnošću u svom svom dokumentarizmu, instrumentalizmu, angažovanosti, pa i soc-realizmu? U to ime, poslušajmo himnu studentskog protesta:

Ko kiša plamena na zemlji sušnoj
što mlazom vode peva
putem revolucije koračamo
Leva! Leva! Leva!

Nek padne sunce u naša srca
nek munja zemljom seva
poteraćemo kljusinu istoriju
Leva! Leva! Leva!

Za hrabrost očeva znamo iz knjiga
hvala! Budućnost već zagreva
danas i dalje naša je briga
Leva! Leva! Leva!

Pred očima nam, ko nekad njima
komuna – zvezda izgreva
mladost je naša privilegija

(tekst: Miroљub Todorović, muzika: Vuk Stambolović)

Umesto intervencionizma na intervencionizam države, a zapravo u zajedničkom putu u desocijalizaciju, da li je moguće zamisliti jednu politiku van države kao njenog glavnog referenta? Šta je sa politikom koja ne iznosi zahteve, već skandira, *apeluje* na drugačije načine – šta je sa preskripcijom politike? Socijalizam i politika u njegovom domenu vezani su za deskripciju, jer su vezani za modelovanje, partijsku politiku i planiranje "planske privrede". Osnovna potka klasizma, prelaz na komunizam, zaboravljena je jer nije tretirana kao sadržaj dalje socijalizacije socijalizma. Odsustvo politike kao

skandiranja, prekida, odluke, koja inače ne bi trebalo da ima drugi cilj osim sebe same – singularne politike i autonomne umetnosti.

Ne govore li svi nama
a misle meni,

i vele:

"Nama ne priliči,
drugovi pesnici
- bol lični!"

Ili: "Bol je u našem sistemu
pojava netipična
i privatna!"

Bol – stvar lična? Eh druže iz suflerske rupe,
sam ne znam kako, ali zbiva se
da i najprivatnija tuga
ponekad došane,
jedina,
reč koja vida

neizlečive
skupne rane; druže iz aparata,
ne vadi iz te ogromne torbe od skaja
novu gomilu propisa
i akata
koji računaju
da se odrediti može
ideji – taktika
i formi – norme.

Stih je strateg
koji iskače kao sumanut iz svakodnevnice...

(Oskar Davičo, TRGeM, 1968)

Istorijska činjenica 3: "Index" je bilo glasilo Saveza studenata Vojvodine posvećen životu studenata novosadskog univerziteta i ostalih univerziteta u Vojvodini, gde su objavljivani izveštaji sa zasedanja saveza studenata, sa vanrednih sednica i komisija. U periodu od 1967-70. godine, pored oficijelnih izveštaja, u "Indexu", objavljuju se umetničke intervencije novosadskih i jugoslovenskih neoavangardnih i konceptualnih umetnika.

Davičova i umetnost i politika su propale, jer je smatran u političkom smislu anahronim i u umetničkom smislu sposobnim, talentovanim i produktivnim umetnikom, čime se ocrtavaju granice respektovanja i njegove umetnosti i njegove politike (iz razloga jer je umetnikom prozvan i time individualizovan; osuđen na umetnost?). Da li se subjektivnim odgovorom na desocijalizaciju socijalizma i na individualizaciju, osuđenost umetnika u njoj, može smatrati praksa konceptualnih umetnika u studentskom časopisu?

Kako da mislim uporednu egzistenciju formalnih iskaza: "Proces stvaranja koncepta i borba za reformu je mesto gde komunisti treba da pokažu svoju avangardnost" (gde je *avangardnost* viđena isključivo kao *partijsko organizovanje*, a mesto *komunista* jedno prazno i desocijalizovano mesto; parola koja implicira anahronost borbe) i "Sfera obrazovanja je od izvanrednog značaja za pravi društveni razvitak i za slobodno i kreativno ispoljavanje studentove ličnosti", zajedno sa "bezinteresnošću" poezije, kolaža, konceptualne umetnosti, teksta-umetnika, na stranicama istih novina? Na koji način da posmatram uvid u tekstu-"umetnika" da "Moramo da

se oslobodimo pedagoških sistema ako želimo upućenost u stvari kojima se bavimo"? Ili deo *konceptualnog kolaža* gde stoji:

"WANTED:

Nacrt zakona o visokom školstvu
SAP Vojvodine
nacrt je star pola godine
vrlo je neupadljivog izgleda i sadržine
ko ga pronađe neka ga brižljivo
sakrije kako ne bi dospeo u
p r a v e r u k e
zahvalni studenti"?

Studenti-umetnici, a zapravo ni "studenti" ni "umetnici". Ni jedna od dve čvrsto postavljene i identifikovane pozicije. Beg od identifikacije iz perspektive strukture države i društvenih normi od obe pozicije. De-pozicioniranje kao otvaranje drugačijeg prostora kritike univerziteta od studentskog-reformatorskog-desocijalizacijskog, pa onda i državnog. De-pozicioniranje kao odbijanje intervencionizma na intervencionizam države što bi podvelo politiku pod državu samu. Za singularnost singularne politike. De-pozicioniranje iz sfere umetnosti društvenih normi, bez sprovođenja kulturalizacije-estetizacije politike time, kroz autonomnu umetničku proizvodnju i time njenu *istinsku* politizaciju. Umetnost ne samo kao negativno određenje naspram studentskog reformizma, već kao prostor koji upućuje na *nove oblike konstituisanja ne-znanja*?

U to ime, parafraziram gore navedeno (*To bi, mogao biti, citat, a citat se citatom izbija, vele seljaci, kao klin klinom. Citiraću i ja. Prvi put u životu. Molim za izvinjenje. Istovremeno i za dozvolu. Hvala. Uzela sam je.*)

koji računaju
da se odrediti može
ideji – taktika
i formi – norme.

Umetnost je strateg
koji iskače kao sumanut iz svakodnevne kože...

Anti-historicism of Anti-/-Free University

Branka Ćurčić



historical fact 1: 'The Free University' was established in 1975 in former Yugoslavia as an illegal university held in the private apartments of its protagonists. Here, the teachers were the so-called 'eight professors', professors who had been dismissed from their teaching positions at the Philosophy Faculty of Belgrade University.

How to treat this historical fact? To treat it as accurate and to insist on it as precise?

If the treatment and insistence on the accuracy of the historical fact is to be questioned, then such a drive for accuracy is that which introduces the scientific into history without demands for any kind of contextualisation other than the very intelligibility of history as a science. By means of such a treatment of the historical fact, there is, simultaneously, the prevention of singular thought in relation to history as well as a consigning of the historical fact to the status of a 'given' that has already been played out. Historicism. As the sole means of thinking about past practices and politics, historicism adds to the great narratives of nation and heritage and takes up its accompanying place in the space of the state. Thus historicism undoubtedly binds the historical facts to the centre of the state, and makes the historian's work one of defining historical facts and constructing from these the state's history and the history of the state. On the other hand, a questioning of past practices that distances itself from defining and treating these practices as given historical facts, that distances itself from dating and chronologising, is a questioning that draws attention to the relational links that historicism establishes with the structures of power and how this emanates from a de-subjectifying response to the practices of the past. With these means, the very work of the historian is put into question. In its stead is put before us the way that she identifies with the historical record in its singularising dimension, while, at the same time, problematising her own subjective approach to that record.

In what way, then, is it possible to simultaneously constitute an anti-historicist, an anti-historical and an anti-statist approach to the practices of the past? How to access these past practices of alternative education and anti-academic practices, and in that way gain a knowledge about them which doesn't present itself as a new educational and academic syllabus and programme?

[One channel for subjectivity? Can anyone hear it?]



In what way, then, choosing and insisting on the historical record, which refers to historical examples of practices distant from the state, can the historical record be problematized? Is there a way to avoid bringing past practices to light in a manner that doesn't reassert the position of the individual historian and that avoids being thematically and descriptively consistent, and therefore, makes the practices of the past incompatible with a state-centric history?

What would be the implications, then, for an historian who would approach the practices of the past in a singular and subjective way – which is a way of saying, approaching the past as an anti-historian? How, in thinking of the past practices (for example, anti-university practices), could I bridge the distance of dualistic thought of objective and subjective, structure and consciousness (if consciousness could, initially at least, refer to the subjective and the singularising dimension)?

Even in the case of those past practices which are considered to be politically emancipatory, and which we are trying to access, is it not the case that these, in being recorded and inventorised, have become defined and positioned as already 'given', as compatible with a scientific work of history. Is an attempt to access them without singular and subjective means a further way of making them compatible with a state-centric historicism? Should the state with its historicist paradigm remain the unique referent?

If the past is related to as a 'given' then there are implications for what is *possible*. The *Possible*, as an effective *prescription* of politics and its singular

character, is reserved only for the future, and in this way the *possible* could only imply a utopia. The *possible* is, in actuality, rendered *impossible* and it places politics firmly in the domain of historio-statist discourses. Yet, the *Possible* is also a quality of the past, of what has already happened. The *Possible*, as a key category for an anti-historicist approach, *is no longer a quality solely of the future and of that which would come, rather it is a category in subjectivity which problematises access to what could be (politics?) in relation to what is for the future, as well as for the past.*

Is this one way to actively open up subjectivity and to act as singularities in the direction of an anti-history?

How can we deal with the historical fact of the Belgrade 'Free University' in such a way that pursues an anti-historicist and subjective approach? Certainly not by treating it in terms of objective accuracy, which, falling back on the form of the chronicle and the techniques of the inventory, would place this 'Free University', as scientific history, in the domain of the state.

If I'm trying to gain access to this past setting by way of subjectivity, then I'm saying that what characterises the state socialism of the former Yugoslavia is that it is, in the mid 1970s, already part-way towards de-statification, and the party, instead of accelerating the dissolution of the state, becomes its major support through the functional coupling of party-state. Any assumption about a 'class-less society' had already vanished with the disappearance of class logic. The latter was supposed to lead to the dissolution of the state and to the end of the class struggle itself. What is left out from this account is society as a totality and as a uniqueness. Yet, by means of the party-form the state is established as society in its fullness, as the only necessary space, a fully composed society and thus as the only place that the thought of politics can exist. In this way, the state, as an 'objective totality', is called upon to intervene in the many forms that the social crisis takes; but the result of this is a deepening of this very statism. Socialism was a model of the party-state and all practices of politics were placed in that space. Whilst 'the reforms' that came to mark the state, brought an internal dynamism to it, creating socialist and non-socialist spaces within it (and not, as is predominantly thought today, socialist and capitalist spaces), these reforms resulted in desocialisation rather than a deepening of socialisation.

[One channel for subjectivity. Is anyone going to hear it?]

Without embarking on an overall history of the Yugoslav socialist state which, in entailing an historiographic description and chronicling, would take me back into a state-centric space, I'm wondering if the search to access an anti-historicist method is something that could constitute anti-history as marking a clear division from the centripetal politics of the state? Is this anti-historicist approach, in its negative determination towards the politics of a state-centric space, one way of identifying the politics which I seek? A politics present in its very absence? But, is it sufficient to mark out one field which would, instead of thematising and describing, insist upon problematisation; if not yet upon *prescription*?

The politics of the 'Free University' was a politics which had, for its sole referent, the state as a totality. It was a politics that had an antinomic character towards the state: whilst it seemed to put itself in opposition to the state it was, as a consequence of the internal dynamism of (state) socialism, led by that very state – a dynamism that was propelled by the process of an ever deepening desocialisation. The founding of the 'Free University' was a reaction to a party-state intervention, by which 'the eight

professors' of the Philosophy Faculty were dismissed from their teaching positions, prohibited from contributing to scientific magazines and publishing books, whilst at the same time having their incomes reduced (dismissed yet retaining sixty percent of that income?) After six years, a new party-state intervention ensued with the setting up of *The Centre for Philosophy and Social Theory* within *The Institute of Social Science*; a new department established exclusively for the purpose of employing 'the eight professors'. The 'Free University' of Belgrade, then, was a *professorial protest*, a vehicle for delivering demands to the state. As a practice it was led by the dynamics of the party-state and neither the 'Free University' nor 'the eight professors' acted in an oppositional or antagonistic way towards this party-state, nor in a way that could, by breaking with the existing relations of knowledge production, open up a relational space in which to offer a critique of the desocialising effects of state-socialism. So, there was no problematisation of the practices of how knowledge is constituted nor any move towards changing the relations of production within the educational sector itself. The 'Free University' was thus a space emptied of politics and stuffed-full with the desocialising politics of the party-state. The 'Free University', therefore, was emptied of the problematising politics that the name 'free university' may signal. It was an institution formed by state interventionism, and, in due course, *The Centre for Philosophy and Social Theory*, became, in the time of post-socialism, *The Institute for Philosophy and Social Theory*. A name it still carries today. It could be added that this institute has, since 1992, been a hotbed of state education and state-educated staff. May I also say, it has been a place from which insistently nationalist tendencies emanate?

[Once more, if we take subjectivity into consideration, a subjectivity that could be said to be outside the field of the state structure and social norms, then I am enabled to pose an ostensibly simple question: is every free university practice eventually a Free University practice? Can anyone hear this question?]

Historical fact 2: Student protests in Belgrade in 1968 lasted for nine days, from 2nd to 10th of June. These student protests were supported by professors from Belgrade's University, there were committees of students formed at many faculties of the university, including a student action committee to coordinate demonstrations. For this nine day period, Belgrade's University was renamed *The Red University Karl Marx*.

Observed from the angle of anti-historicism, the student uprising was an antagonistic assault on the state and its development was antinomic in relation to the party and the state. The temporality of the state was seemingly declared and lip service paid to the theory of the proletariat, but the necessity of the state was manifested in its omnipresence which led to ideologism and to a politics exclusively placed in its own separated and unique space. The implication of this was that the *antagonistic principle as a principle of subjectivation of a relation of struggle aiming towards the dissolution of the state* was not only occluded, but rendered effectively non-existent or non-thinkable. This meant an expansion of the desocialising tendency of socialism, where desocialisation didn't represent an assault upon the party-state, but rather it was an 'assault' led by the party-state itself.

Could I then say that the student protests were an anti-bureaucratic and reformist protest, through which was demanded, among other things: extra-legitimisation of the state by the request for consistent realisation and

application of the Constitution; democratisation of social relations (today some protagonists would even say in the name of democratic-socialism); freedom of the press, freedom of speech, freedom of scientific activity for the strengthening of the influence of science and the university to the wider society, etc.? Moreover, both during and after the student protests, commissions were formed for the drafting of laws on higher-education and for the drafting of many other laws which were supposed to regulate the lives of students and the development of scientific work. What was omitted from the student protests was the demand for a change in the relations of production of knowledge and for an abolition of the division of labour in the domain of education and at the very university named a 'Red University'. After all, as soon as support from the professors was accepted by the students and their participation in the protests occurred (the professors of philosophy actually led it), the protest was identified as 'student' and 'university-based' and limited to having a reformist rather than radical (deepening-socialisation) character.

An affective intervention. An impassioned intervention by the Surrealist Oskar Davičo: 'What philosophers! They encourage the students but bugger them; and in the case of one professor who gave support to the students, he cried: 'He's a motherfucker! I will cut his throat!'

[Once more, if we take subjectivity into consideration, a subjectivity that could be said to be outside the field of the state structure and social norms, then isn't it that today's student protests in the former Yugoslavia are in full compliance with those of the Yugoslavia of 1968? Why can no one hear this question?]

An affective intervention. An impassioned intervention by a Surrealist who was adamant in his resistance to the desocialisation of Yugoslav socialism. Additionally, he was, from the expanded field of the state structure and social norms, considered to be *anachronistic* in holding such a political position. Although from the expanded field of the state structure and social norms he was seen as a prolific and talented writer-poet, his political cry-of-resistance, his insults, couldn't be heard, except to be named as excessive and deviational, as temporary slips, which all combined to add further weight to his being labelled as an anachronism. Could I also add that the politics of his art, from the perspective of the state structure and social norms, was further denounced through its being 'flatteringly' labelled as being productive and talented? Resistance to the desocialisation of socialism as an anachronism; the very struggle to dissolve the state deemed anachronistic; anachronism of the struggle against desocialisation; anachronism of the struggle.

However, could I offer that it is that which is deemed 'engaged art', created during and from within the student protests, which is actually the anachronism? What to do with such art, with all its documentarism, instrumentalism, posturing engagement, and even its social-realism? Let us listen to the hymn of the students' protest.

It is that which is deemed 'engaged art' which is actually the anachronism:

It rains flames on the dry ground
which sings of freshest water
On the road to revolution we trod
Left! Left! Left!
Let the sun fall into our hearts
Let the light flash through the ground
We will push-off the nag of History
Left! Left! Left!
To the courage of the fathers known from books
We give thanks! The future is already hotting up
And our worries leave us
Left! Left! Left!
In front of our eyes, as the commune was
before them – the star burns
Youth is our privilege
(text: Miroљjub Todorović, music: Vuk Stambolović)

Instead of an interventionist response to the state's interventionism (which is actually the most common path into desocialisation) is it possible to imagine a politics that doesn't have the state as its main referent? What is it with a politics that doesn't assert demands, but rather chants; *appeals* in different ways – what is it with a politics of *prescription*? Socialism and politics in their too accepted domain are connected to description because they are connected to modelling, party politics and the planning of a 'planned economy'. The fundamental basis of classism, as transition to communism, is forgotten because it wasn't considered as the content for the further socialisation of socialism; socialisation was never the aim of the Yugoslav Socialist State. Therefore, there was also an absence of politics as chanting, breaking, as decision, which otherwise wouldn't have to have any other aim but itself. But, if such politics would be present, as 'disinterested' politics, could we consider it to be a singular politics, a politics of singularity (and in terms of art, an autonomous art)?

Don't they always speak communally
but think of themselves
and say:
"Friends, poets
this personal pain
does not suit us!"
Or: "Any pain in our system
is an atypical
and purely private thing."
Pain? A private matter? Ah, my prompting friend
I myself don't know how, but it happens
that the most private sorrow
sometimes rustles with
the only word
which heals those common
irremediable wounds; comrade, friend from the apparatus,
don't take out from your leather bag of fake hide

a new pile of regulations
and edicts
which direct
the poetic idea towards tactics
and make a norm of poetic form.

Verse is a strategist
frenziedly bursting out from an everyday skin...
(Oskar Davičo, TRGeM, 1968)

Historical fact 3: 'Index' was the organ of the Association of Students of Vojvodina, dedicated to the life of students of Novi Sad University and the other universities in the province of Vojvodina. Contained within it there were reports and written records from the sessions of Students' Association, from the special sessions and commissions. In the period of 1967-1970, alongside these official reports, interventions from Novi Sad's and the Yugoslavian neo avant-garde were published.

Davičo's art and politics collapsed because he was considered as an anachronism in the political sense as well as in the artistic sense. He was seen as a capable, talented and prolific artist, but this only served to circumscribe him, his politics and art, within harmlessly respectful boundaries. He was named but for reasons that, in naming him as an artist, served to individualise him: condemning him to art. Could I then go on to consider those conceptual art practices that featured in 'Index' as articulating a subjective answer to the desocialisation of socialism and to individualisation, to the condemnation to art?

How to think of the following two formal statements as existing in parallel (i) 'The process of conceptual creation and the struggle for reform is the place where communists are supposed to show their avant-garde character' (where *the avant-garde character* implied was exclusively seen as party-organising or party-building, and the place of the *communists* is an empty and desocialised one; it is a statement which implies an anachronism of struggle) and (ii) 'The sphere of education is of extraordinary significance for the correct social development and for the free and creative expression of the student's personality'. How to think of these preceding formal statements as existing in parallel with or alongside to the 'disinterestedness' of the poetry, collages and artist's texts that could be found in the pages of the same magazine?

How do we consider the insights contained in *the artist's text*, that 'We have to free ourselves from pedagogic systems if we want to dedicate ourselves to taking care of the things that we are dealing with'? Or, again, what happens if we look closely at a detail within a *conceptual collage* where the following can be read:

WANTED:
the SAP Vojvodina *
bill on higher-education
It is half-a-year old
and of very indistinguishable
appearance and whoever
finds the content
be careful to hide it
so as it won't fall into
t h e w r o n g h a n d s
– Grateful Students

Students-artists. Artists-students. Yet actually neither 'students' nor 'artists'. The neo avant-garde protagonists were taking neither of those two firmly established and identifiable positions. They were actually performing and practicing a 'method' of escape/exile to avoid becoming indetifiable from the vantage point of the structure of the state and social norms; an escape/exile in/to any number of possible positions. This escape from identification towards a range of possible positions represented a practice of de-positioning; the opening-up of a different space from which to critique the university, different from the student-reformist-desocialising perspective, and, furthermore, different and diversionary from the statist space of politics. Such a de-positioning was a refusal to perform an act of interventionism which would subsume a 'possible' politics under a version of the political already pre-defined by the state. Could it be said that this act of refusal led towards a singularisation of politics? It was a de-positioning from the sphere of art and of social norms that did not fall into a culturalisation-aesthetisation of politics. This enabled an autonomous art production, and through that, a *true* politicisation of art. Could I say then, that this implies a consideration of art, not only as negative determination, a criticism of students' reformism, but as a space which refers to *new forms for the constituting of non-knowledge*?

For the sake of art, I'm paraphrasing the above quote (*which would, could be, a quote, and one quote is fought by another quote. Tell those who struggle, as fire with fire. I'll quote too. For the first time in my life. I ask for an apology. And the same time for permission. Thank you. I've just taken it.*)

Comrade, friend from the apparatus,
don't take out from your leather bag of fake hide
a new pile of regulations
and edicts
which direct
the poetic idea towards tactics
and make a norm of poetic form.
Art is a strategist
frenziedly bursting out from an everyday skin...

* Socialist Autonomous Province
of Vojvodina



Partizanska umjetnost

Izbor radova iz zbirke Moderne galerije u Ljubljani i Muzeja novije povijesti Ljubljana

Materijale su ustupili: Državni arhiv Republike Slovenije, Moderna galerija Ljubljana, Muzej novije povijesti Ljubljana

Postav: Novi Kolektivizam

Partizanska umjetnost predstavlja se izborom radova nastalih za vrijeme Narodnooslobodilačkog rata u Jugoslaviji (1941. –1945.), iz vremena u kojem su brojni izrazi partizanske umjetnosti doprinosili stvaranju nove revolucionarne subjektivnosti i artikulaciji revolucionarne borbe pri čemu se tim procesom mijenjalo poimanje umjetnosti i razumijevanje njezine autonomije.

Na području bivše Jugoslavije, najobuhvatnije istraživanje partizanske umjetnosti provedeno je u Sloveniji gdje je ta umjetnost izložena u javnim ustanovama, što nije slučaj u susjednim zemljama. Suvremeno čitanje ove prakse proveli su u okviru projekta *Kako promišljati partizansku umjetnost?* Miklavž Komelj, Lidija Radojević, Tanja Velagić i Jože Barši.



Partisan art

Selection of works from the collection of Moderna galerija Ljubljana and Muzej novejše zgodovine Ljubljana

Courtesy: State Archive of Republic Slovenia, Moderna galerija Ljubljana, Muzej novejše zgodovine Ljubljana

Set up design: New Collectivism

Partisan art is presented by a selection of works made during the People's Liberation War in Yugoslavia (1941–1945), when numerous expressions of Partisan art contributed to the creation of a new revolutionary subjectivity and the articulation of revolutionary struggle, in the process changing the notion of art and the understanding of its autonomy. In the territory of former Yugoslavia, the most extensive research on the partisan

art has been done in Slovenia where it is also on view in public institutions, unlike the other neighbouring countries. A contemporary reading of this practice has been done through a project *How to think partisan art?* by Miklavž Komelj, Lidija Radojević, Tanja Velagić and Jože Barši.

Zakuska u februaru, 1971/2014

Zoran Gajić

reba li opisati događaj ili ga iznova izvesti? Možda započeti sa parolom: Ja=čitač? Ništa od toga, idemo sa citatom.

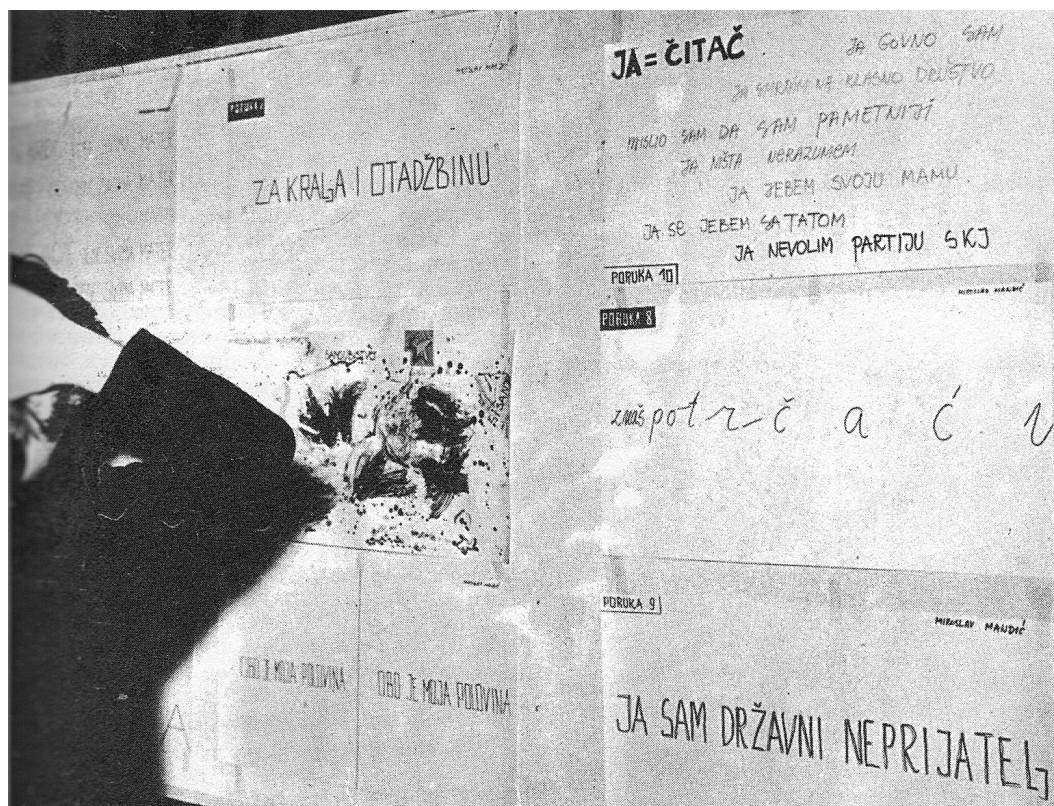
“U utorak uveče u drugom izdanju TV dnevnika bili smo obavešteni da je novosadska grupa 'Februar' u Domu omladine u Beogradu održala višečasovni program ispunjen pretežno usmeno ili pismeno saopštenim psovka i radnjama usklađenim sa psovka. Taj

program priredila je ista ona grupa kojoj je novosadska Tribina mladih nedavno ukazala gostoprimstvo i zbog čijeg su programa (koji se tada zvao program grupe “Januar”) izveden u Novom Sadu usledila poznata reagovanja.” (MK, “Glasnici bezobrazluka”, Dnevnik, februar 1971)

Čitaj kako je napisano. Novinarska lektorska služba i korektura nije namenjena novinarima već svima onima koji ne čitaju ono što treba pročitati i koji se zato neće držati reči kao pijani ploti. To što u rečenici u kojoj se kaže da je Tribina “...ukazala gostoprimstvo i zbog čijeg su programa izveden u Novom Sadu...” na pridevu nedostaje sufiks “-og”, nije od OGromnog značaja. Ali nije ni bez značaja. No citiranje ovog novinskog članka, *Glasnici bezobrazluka*, nije tu da bi ukazalo na brzopletost urednika i pisca kojeg znamo samo pod inicijalima M.K. i za čijim identitetom nismo želeli tragati, već da bismo prizvali događaj (*hepening*) na način na koji je predstavljen čitalaštvu svoga vremena. Danas o njemu možemo govoriti i na način sličan ovome:

“Kodovski neoanarhizam je oblik nepristajanja na institucionalno birokratski poredak umerenog modernizma realsocijalističkog društva. Zapadni neoanarhizam kasnih šezdesetih i ranih sedamdesetih godina se kritički i ekscesno sukobljavao sa estetikom visokog modernizma koja se zasniva na autonomiji umetnosti. Istočnoevropski neoanarhizam, kome pripada i delovanje KOD-a, zasnivao se na suočenju sa politički programiranom umetnošću koja je bila u funkciji partijskih i birokratskih interesa. Dok je zapadni neoanarhizam projektovao mogući svet političkih promena i zatim ga preobražavao u umetničke i estetske vrednosti epohe, kodovski neoanarhizam je prošao kroz tri faze: 1. pokušaj stvaranja slobodne zone u kulturi kroz proglase (...) i javne akcije, 2. analizu konkretnih društveno-političkih aspekata novosadske, vojvođanske i srpske scene početkom sedamdesetih (...) i 3. provokaciju kao estetsku i umetničku simulaciju, tj. provokaciju kao jedino sredstvo otpora stabilnom institucionalnom sistemu smisla, značenja i vrednosti (...) Tokom nastupa grupe 'Februar' u beogradskom Domu omladine Miroslav Mandić je izložio '10 poruka' u kojima se služio formama jezičke (semantičke) igre i političke (pragmatičke) parole. Parola je direktna poruka koja provocira u rasponu od psovki, rodoskvernih izjava do političkih kvalifikacija. Ali, rad je i semantička (jezička) igra koja pokazuje dvosmislenost političkog, doslovnog, kulturalnog i emocionalnog značenja poruke. Svaka od deset poruka je imala legendu-index 'ja=čitač', koja je ukazivala na poremećaj u uspostavljanju i čitanju značenja. Na primer, 'poruka 7: Za kralja i otadžbinu' je šokantna izjava u socijalističkom republikanskom društvu, a istovremeno naslov filma Josepha Louisa.” (Miško Šuvaković, *Konceptualna umetnost*, Muzej savremene umetnosti Vojvodine, Novi Sad, 2007, 534-535)

Dva načina interpretacije iz dva vremena i, verovatno, dve različite epohe postojanja umetnosti. To nije naša tema. Mi se sada sećamo umetničkog dela



i nastojimo ga rekonstrukcijom dozvati u Crnu kuću kako bismo podsetili prijatelje da sa umetnošću ni onda, a ni danas, stvari ne stoje onako kako se to čini na prvi pogled. Novinarski i akademski žargon grade diskurzivnu maglu oko neizrecivog (ali ne i iracionalnog!) i dogođenog. Međutim, njegova misao i naše mišljenje čini ga vanvremenim, pa ovo današnje druženje sa elementima reminiscencije nije istoriografsko niti je teorijsko nadmudrivanje sa protagonistima događaja o kojem možemo reći dosta toga, ali da je bilo crno na belo jasno ko je emancipator i ko je za socijalizam, a ko nije, to svakako ne bismo trebali ni pomisliti. Zašto ne pomišljati i čemu otpor? Pa zato što je otpor takvom domišljanju i suđenju jedini način da se poraženi podigne iz mrtvih i ožive politika i umetnost koje i dobronamerna sećanja (recimo ona koja tragaju za uzorima) često kolonizuju, a da toga sasvim sigurno nisu i svesna.

Pustimo još malo hrabrog novinara da govori:

"Uz dobru dozu herostratskog nasilja, ova grupa obesnih hoće da uđe u tamnu stranu savremene hronike, gurajući se u nju nasiljem nad ustaljenim običajima nad uljudnim ponašanjem, nad navikama i shvatanjima većine. Nemajući snage da na sebe drukčije skrenu pažnju, članovi te grupe svojim priredbama nastoje da uvrede tu većinu koja njihovo inferiorno (recimo: pesničko, ili, recimo: slikarsko) stvaralaštvo nije zapazila."

Kukavice i pizduni (čitaj i kituni)! Mlate psovkama uz pokrete i radnje koje bi "postidele i neke profesionalne prekaljene striptizete", reći će tada još jedan novinar, doduše hrabriji i uz to filmski kritičar i glumac u Žilnikovim "Ranim radovima", čije ime je Bogdan Tirnanić.

Pošto je Herostrat neko čije se ime ipak spominje, recimo odmah nešto i o vlastitim imenima, i to ne samo zato što govorimo o lokalnim događajima i dogodovštinama periferijalne političke i umetničke scene. Vlastita imena i

jedinstveni matični brojevi građana nisu nešto što je privatna stvar, baš kao što nema ničeg privatnog u svemu onome što gradi individualnost i karakter, i onda od te izgradnje živi i, preživljavanjem i preživljavanjem na grbači ljudi i njihovog rada, gradi zamak koji se istovremeno nudi kao javni prostor koji je u interesu onih čijom krvlju se zapravo hrani udeljujući im zauzvrat sferu doživljaja privatnosti (daleko od svake intime i protiv nje) za varenje onoga što im je uvaljeno kao smisao života. Država kao civilizacijska tačka uspona duha nema drugu funkciju osim opisane. Kao nema sila i kondenzacija snaga, ona je analitički viđena – ali kao ona koju treba rušiti, to traži drugačiji oblik racionalnosti i doživljaja. Bogdan Tirnanić je dakle prvi od “luđaka”, kako ih je Josip Broz (Tito) nazvao, koji su se dali normalizovati nakon provokativnog filmskog izleta u kritiku socijalističkog sistema. Tirnanić kao proteza ili beočug disciplinarne moći zategao je svoj kraj lanca i stegao šiju umetniku upozorivši ga na bezizlaznost situacije sa kojom se drznuo poigrati:

“Deklarisajući se tako protiv jedne kulture kao celine, oni, iako 'neuro-artisti', nisu u stanju da svoju egzistenciju zamisle nikako drugačije nego baš u kulturi protiv koje deluju i koja je, po njihovom mišljenju, dužna da im stvori prostor za akciju.” (Bogdan Tirnanić, “Ko su momci februara”, pod rubrikom “incidenti”, NIN, br.1050, Beograd, 1971.)

Nećemo ustuknuti pred upozorenjem da o pokojniku treba govoriti lepo jer Tirnanić i dalje živi. O hrabroj individualnosti kakvu smo na početku citirali da ne govorimo. Takvih je na svakom koraku i njihova anonimnost i skrivanje iza inicijala danas se doživljavaju kao visoki stupanj uljuđenosti i taktički upristojenog ponašanja. To što su puna imena i prezimena ponekad i vidljiva, u bezimenoj masi individualizovanih želja vlastito ime više ne može služiti ni kao barjak pod kojim se okuplja i konsoliduje otpor koji je osvetljen i provaljen personifikacijom problema koji je subjekt otvorio. Vlastita imena su u funkciji koja im je od početka dodeljena: da budu tačke transfera novca i moći koja se nad njima vrši uobličavanjem u odgovornog i krivog subjekta čija se krivica i odgovornost doživljavaju kao sloboda. Pojedinaac je samo posledica moći ukoliko je moć proces individualizacije, reći ćemo sa Fukoom.

To je dakle cinizam institucija koji govori kroz usta novinskog kritičara. I ovih dana je, baš u Novom Sadu, povodom cenzure umetničkog rada u Kulturnom centru Novog Sada (mesto na kojem je nekada bila Tribina mladih), ponovo rečeno da kultura nije umetnost i da umetnik koji treba da kritikuje, pa čak i vređa, nema šta da traži u kulturi jer je ova nesvodiva na umetnost. Umetnost Tribine i izumevanje politike na njoj je tako pošlo na svoj put ka državi i kulturi (od tribine do centra ili doma kulture), i od “politizacije umetnosti” i politizacije kulture završilo u kulturalizaciji politike ili estetizaciji politike, da bi joj na kraju tog puta cinično bio raspaljen službeni šamar. Dispozitiv kulturne produkcije je ostao ono što je bio i u to vreme: odnos moći čiji taktički raspored je oslonac reprodukcije proizvodnog odnosa eksploatacije. Reprodukcia eksploatacije podelom rada iskazuje se dakle normalizujućim cinizmom službene kritike.

Primer moći koja individualizuje i personifikuje problem, i na taj način tami subjekt, denuncira ga i kastracijom izručuje protetičkim instancama disciplinarne vlasti koja se prostire u suverenoj vlasti naroda, imamo u još jednom slučaju. Ovog puta je to saborac umetnika, dakle čovek koji je i sam umetnik:

“Dugogodišnje kršenje samoupravnih prava radnog čoveka i neusklađenost rada na Tribini mladih sa osnovnim odredbama pozitivnog radnog prava i ustavnih odredbi o materijalnom i

društvenom položaju radnog čoveka u našem društvu, sa svim konsekvencama koje je ono imalo nakon odluke i programske orijentacije Tribine mladih od strane Omladinske organizacije (mogućnost eventualnog nepriznavanja toga rada nakon izbora novog Saveta i redakcije Tribine mladih od strane PK i OK Saveza omladine), pogađalo je pojedine druge ljude koji su veliki deo svoga vremena i sudbinu vezali za Tribinu mladih sa svojim najboljim namerama, unoseći u njen rad, u onolikoj meri koliko je to objektivna situacija dozvoljavala, svoje *iskustvo* i svoje *sposobnosti*." (Branko Andrić, "Februar je prestao da postoji", Index, br. 214, 24.02.1971.

Litanija nad liturgijskom odgovornošću i pozivanje na trud, ako već ne i na zasluge. Ove su dakako zavisile od okolnosti, ali je tu zato bilo "iskustvo" i "sposobnost". Nezadovoljstvo je iskazano i došlo je do konsolidovanja u smeru usaglašavanja interesa među nekim nezadovoljnicima. Međutim:

"U prvom momentu sve je izgledalo idealno. Pokazalo se, međutim, da ukoliko jedinstvo interesa postoji, ne postoji i sklad sposobnosti." Na prvom zajedničkom nastupu grupe Januar na Tribini "došlo je do poznatog incidenta sa novčanicom i psovkama (govno i novac! ZG), na osnovu čega je, iako je delom jednog čoveka, Miroslava Mandića (kralj! ZG) člana grupe 'KOD', okarakterisano stvaralaštvo čitave grupe 'Januar' kao lažni avangardizam, nesposobnost i ideološko zastranjivanje, iako je u okviru te izložbe bilo dosta stvarnog avangardizma (sposobnog i koji ideološki ne zastranjuje! ZG) i značajnih umetničkih ostvarenja (ekipa! ZG)." (Branko Andrić, "Februar je prestao da postoji", Index, br. 214, 24.02.1971.)

Toliko o činjenicama i iskazima koji su ih stvorili. Politika teorije umetnosti takođe ima svoje mesto u svemu tome i može ga imati i ubuduće. Kako ćemo sa njom izaći na kraj ako mislimo da je i umetnost mišljenje – kao što je to i politika – a ne isključivo nauka, pogotovo ako se dovede u pitanje njena (naučna) iracionalna nesklonost mišljenju ljudi kada se njima bavi?

Sudeći prema ovim izjavama, psovka kao umetnički čin otpada. Političke implikacije su međutim evidentirane i vlast koja slavi moć to vrlo dobro zna, i upravo zato je njen odgovor pedagoški neiskren: Borba kao umetnička i politička praksa ili čin, ne može biti psovka. Zalud poziv pesniče! S pesme se ne prelazi na psovke dok se ne steknu uslovi i ne zadovolje funkcije koje služe zaposedanju. Nametljivost i skretanje pažnje na sebe, ne više kao sablast narcizma, već kao proboj u borbi za mesto pod suncem, proboj koji dotiče Realno, ostaje skriven pred moralizmom dekadentnih službenika disciplinarne moći. Mesto u podeli rada koje se ne bira već dodeljuje, kao što se i na umetnost može biti osuđen, tretira se kao zdravorazumska i strateški opravdana pozicija i profesija u taktičkom rasporedu funkcija u podeli rada. Potiskuje se da je tehnika vlasti ono što tehnički deli proces proizvodnje i oko čega se svija podela rada kao protivproizvodnja *beleženja*.

Ako se složimo da su navedeni iskazi tačke sa kojih se uzima mera proizvodnji u oblasti umetnosti, ne treba gubiti iz vida ni da je samo polje umetnosti svojevrsna mera proizvodnjama i mišljenjima ljudi u jednom društvu. Ako je umetnost otvorila sopstveni prostor nastojeći da se oslobodi heterogenog interesa, i tako učinila autonomnim estetske doživljaje i mišljenje stvarnosti (afektima i perceptima), ne treba zatvarati oči pred rekuperacijom umetnika (ljudi) kojom se sistemski zauzlava ovaj prostor slobode i otpora (mišljenja) i koji kulminira institucionalizacijom umetnosti i njegovim upisom (*beleženjem*) u registre društvene podele rada.

Ako je tako kako kažemo, onda postavimo naše sledeće pitanje misleći na Fukoa: Da li rukovođenje (*direction*) umetnicima treba da bude uređeno prema znanju o estetskom porivu, umetničkom stilu i izboru, estetskoj i teorijsko-umetničkoj analizi, uslovima umetničke prakse i odgovarajućoj etiologiji umetničkog dela? Odgovor bi glasio: Ne verujem. Tehnike moći i rukovođenja, odnosno disciplinovanja imaju svoj tempo i raspored predmeta (dela) u prostoru, i on odstupa od onog koji teorija nastoji da razvije. Kakav je to prostor? Umetničke institucije se prostiru od striktno umetničkih do kulturnih uopšte; od obrazovnih, naučnih i arhivsko-muzejskih do medijskih i tržišnih. Raspored u teoriji i istoriji umetnosti ne odgovara onom koji imamo u društvenom prostoru i sistemu institucija i organizacija. Avangardna umetnost, ako i ima noseću vrednost u teoriji (razdeobnu i revolucionarnu), u režimu socio-ekonomske teritorijalizacije zauzima, po pravilu, marginalno mesto. Tribina mladih, uz studentski časopis *Index*, mesto je okupljanja provincijske omladine koje je beznačajno za socijalističku politiku i kulturu, budući da ova nudi državu kao jedino mesto politike i umetnosti. Tribina je dakle dovoljno beznačajno mesto da se na njemu ne bi smelo otvoriti vrata onome i onima koji su umetnički marginalni i nebitni za državnu kulturnu i vaspitno-obrazovnu politiku. Distribucija prezentacije dakle ne prati reprezentacijske poretke, kao što se ni sami reprezentacijski poreci ne podudaraju: pedagoški prostor tako nije podudaran onom naučnom, iako postoji tendencija da se potonji podvrgne zakonima obrazovanja, a to znači da se raskorak koji postoji između disciplinarnih tehnika i saznavno-teorijskih uvida prenosi i na sam režim reprezentacije i diskursa.

Ali šta ako osuđenici na umetnost nisu samo tamničari! Šta ako među njima ima onih koji kidaju okove umetnosti kao disciplinarne moći i upravljanja kreativnošću imperativima sposobnosti i pristojnosti? Pristojnost kao obrazovanost je ne samo smernost i odavanje počasti onome čega se treba setiti i imati na umu – pa je tako trebalo znati da se psovalo i pre nas, i da je psovka podložna funkcionalnoj normalizaciji kao što parcijalni nagon treba da služi svrsi rasplodnje – pristojnost je pokornost i klanjanje autoritetu koji uvek zna čega se treba setiti. Hrabri MK progovara iz novina i ruga se navodnom moralizmu onih koji bi da, misleći opsceno, misle samostalnost i autonomiju estetskog i moralnog. Ruga se i kesi zube funkcionalizma nečemu što su političke kategorije umetnosti i politika umetnika kojom se politizuje umetnost i brani od države uspostavljanjem distance koja se u to vreme mislila i kao kontrakultura.

Danas opet imamo problem. Politizacija kulture i umetnosti socijalističkog i postsocijalističkog ratnog vremena je viđena kao kulturalizacija politike samo da bi se zauzelo mesto u polju i distinktivno obeležilo drugo od istoga u njemu. Lažne dileme se uvlače u mišljenje politike, a onda i u mišljenje umetnosti. Iznova se ne misli i ne zahteva nemoguće. Moguće zbog toga iščezava u lamentiranju nad nestankom budućnosti kod onih koji je vide isključivo u prošlosti. *Preskripcija* je odsutna i zbog toga nema mišljenja.

Hoćemo li dakle reći da je u pitanju film? ZA KRALJA I OTADŽBINU! Ne. U pitanju je psovka kojom se kuva politika u umaku od umetnosti. Politička invencija uvrede je odgovor na pesnikov poziv. "Kad prestaju pesme, kad počinju psovke!" I izmet, ako kažemo da su se umetnici prosrkali psovka, nije samo novac, on je politički čin. Napad. Tačka preloma. Neka je to i infantilizam koji ne mari za princip realnosti, kako kaže psihoanalitičar, ali je to i prodor Realnog, što je takođe sklon da prizna. Prelazak na čin. U redu, ali ko laje? Frustrirano Ja? Ego, čija se snaga meri sposobnošću da odoli

frustraciji? Ali on je, reći će lekar Lakan, "sama suština frustracije. On nije frustracija subjektive želje, već objekta u kojem je otuđena njegova želja, i koji se, ukoliko se više razvija, utoliko više otuđuje subjektu od njegovog uživanja."

Umetnik je dakle stvoren. To je pojedinac. Onaj koji je agresivno nastojao monopolisati umetničku proizvodnju i samoupravnu politiku, na šta su se saborci i činovnici ustanove koju je zaposeo zli duh odmah i požalili. Njegov cilj je bio: osvojiti institucije i nametnuti svoju volju. On zato dobija i ime. Denunciraju, individualizuju i imenuju ga lažni saborci pozivanjem na disciplinu. Izdajnik zato uvek kaže ko je kriv. On imenuje. Pozivanjem na red, rad i poredak: raskrinkavanjem distribucije monopola i zazivanjem presude – pošto se vlast suvereno spušta od Omladinske organizacije do umetnika samoupravljača na Tribini i njenog organa, časopisa *Polja*. Moć se tako organizuje oko tela umetnika kojim treba stručno i pedagoški upravljati. Parafrazirajmo spomenutog doktora: Agresija koju će subjekt ovde osetiti nema ničeg zajedničkog sa animalnom agresivnošću frustrirane želje. To je tek pretpostavka onih koji izbegavaju suočenje sa smrću suočavanjem sa robom koji na frustraciju svoga rada odgovara željom za smrću.

Biće dakle da je pred nama umetnost kralja. Kralja i ludaka. Kralj i ludak, ili proboj subjekta, odnosno subjektivacija kojom se prelazi crta i isteruje iz grma iza kog se više nikada ne možemo sakriti. Samoubistvo? Budući socijalno, svakako. Ali da li i politika? Isto tako. Psovke ovog umetnika čine ludim, pa reči koje izgovara zaista tretirajmo kao izmet. Izmet, kako nas upozorava Fuko, nije isključivo novac. On je politička intervencija i otvaranje neba realnosti i ideologije (ideologije stvarnosti ili realnosti sa malim r) kako bi se haos mogao probiti. Haos ili Realno, kako ko izvoljeva i koji god alat mišljenja da mu je pri ruci; a mogli smo reći i *neosporno indistinktno* pred kojim stoji svako mišljenje, pa i mišljenje umetnosti ako je mišljenje umetnosti mišljenje iz nje same. Dakle, ZA KRALJA I OTADŽBINU!

Imamo kralja, a evo i čina. Haosmos. Umetničko delo: performans sa panoima teksta. Tekstovi su tokom događaja ispisivani po zidu. Rečenice. Parole. Uvrede. Psovke. U konačnom prostakluk. Tako je doživljeno ovo umetničko delo koje je nazvano *Zakuska novih umetnosti*. Na zakuski se prema tome i zakuvalo. Takav je bio doživljaj kritike i nekih od učesnika u hepeningu. Danas ga se sećamo i ponavljamo njegove delove u specifičnoj konferencijskoj adaptaciji. Adaptacija za polaznike svih emancipatorskih kurseva i levih konferencija, kojih najverovatnije i nema sada među nama. Marš! Ponovimo to još jednom. Marš! Ni prošli put nas nisu čuli, ali su čitali. Hoće li i sada čitati ovo što im se poručuje sa stranica teksta koji je čitan 27. Februara 2014. u Crnoj kući?

Alografijski režim postojanja autografijskog dela kakav je hepening *Zakuska novih umetnosti*, a onda i na *Konferenciji fakulteta za de-programiranje zastarelosti! Dobrodošli!* postiže se transcendiranjem njegove autografijske imanentnosti. Tako nastaje idealni predmet imanentnosti od svakog dela materijalnog načina postojanja. Međutim naše sećanje nije arhivatorsko, niti je ono tek izvedbeno i adaptacijsko. Rekonstrukcijom ili, tačnije, novim izvođenjem nečega što je rekonstrukcijom učinjeno uputstvom ili receptom, mi nastojimo misliti ono što je mišljeno u mišljenju ljudi onog hepeninga i sa njim se suočiti kada sami mislimo. U pitanju je dakle *recept za Zakusku novih umetnosti*. Zakuvajmo iznova, iako *Zakuska novih umetnosti* ne može biti drugačije do jedanput. Hoćemo li onda govoriti o psovanju? Akademski ili kako već? Psihoanalitički? Ne. Lanimo zato u glas: JA NE VOLIM PARTIJU SKJ! U suprotnom, možemo se samo vratiti svedočanstvu umetnika i saborca:

“Očigledna je bila namera članova grupe 'KOD' da diskreditujući sebe automatski diskredituju i druge u pogledu njihovog eventualnog angažovanja na Tribini mladih i u novoj redakciji 'Polja'. Ispadi u Domu omladine u Beogradu, uglavnom su bili ispadi pojedinih članova grupe 'KOD' ili su od njihove strane bili inicirani. Svojom brojnošću i koherentnošću oni su uspjeli da nametnu grupi svoj stil koji su i sredstva informisanja registrovala. Na osnovu ovoga okarakterisana je čitava dalja aktivnost grupe 'Januar-februar’.”

“Kada je najzad izbila na videlo skrivana tenzija grupe 'KOD' da na osnovu umanjivanja ugleda drugih članova grupe 'Januar' ili 'Februar', žele da za sebe obezbede monopolistički položaj na Tribini i u 'Poljima', postalo je jasno da grupa ne može više ni formalno da postoji. Grupa 'Februar' se raspala. Ostala je grupa 'KOD'. *Ostale su psovke, lažni avangardizam, nesposobnost, neobrazovanost i ostalo.*” (B. Andrić)



Naše je dakle mišljenje da umetnost polazi od veličanstvenog zahteva za autonomijom, da bi preko institucionalizacije postala osudom. Osuđen na umetnost čovek politički i umetnički ćuti. Podozrivost prema angažmanu koji opterećuje banalizacijom, dok istovremeno taji državotvorne ambicije, biće osnov optužbe umetnika za “izdaju”. Ponekad, umesto političkog suđenja, dešava se osuda na umetnost. Ova ne mora biti *usmeravanje*, odnosno *kontrola* tehnikama izvršenja/služenja vaspitno-obrazovne kazne i normama umetnosti, već puko ostavljanje umetnika i njegove umetnosti po strani. Tako je, na primer, Oskar Davičo osuđen na puko pesništvo čim je zaškrgutao zubima i režimu poželeo majčicu. Da, režimu, iako preko tobožnjeg kritičara režima koji se kritikom preporučuje državi.

Ali u to vreme omladina umetnošću kritikuje državu i suprotstavlja se studentskoj kritici sistema, pošto su se i studenti (kao i njihovi profesori filozofije, marksizma, političkih nauka ili čega god sa polja humanistike i nauka o čoveku) nekakvim mišljenjem (studenti nešto uče i znaju), mišljenjem politike koje nije mišljenje politike, odlučili predstaviti i preporučiti državi. Kontrakulturom i avangardno, umetnički dakle, skupina bezobraznih i nevaspitanih odbija da nasadne na studentske parole i ulizištvo. Tribinu posle *Indexa* (studentskog časopisa) naseljavaju bande u svakom od njih, bande sa svakim od njih, i prave *bend* na svakoj od pozicija upravljanja institucijom čija sudbina tada postaje neizvesna. To se onda različito doživljava po čoškovima države odakle vrebaju kukavice i poltroni koji poslušnost i pristojnost nude kao sposobnost i veštinu na koju se čovek može osloniti. Državna studentarija, studenti univerziteta, odgovaraju na problem državnim socijalističkim reformizmom koji im je upisan u zaslugu – sa svim demokratskim apetitima koje je njihovo gibanje propagiralo i zahtevalo.

Podsetimo se. SKOJ (Savez komunističke omladine Jugoslavije) iščezava već 1948. i komunistom omladinac više ne mora biti. Biće mu dovoljna KP (Komunistička partija) kada poraste. Postajući član NOJ-a (Narodna omladina Jugoslavije), omladinac se kreće unazad sa Komunističkom partijom koja povlači revoluciju za sobom. *Osamnaesti Brimer* analitički pregnantno izlaže ovaj hod unazad koji započinje sa svakim nastojanjem da se dokaže da je ono što mislimo i hoćemo održivo i sprovedivo u delo i stvarnost; sa svakim mišljenjem koje taktikom štroji ideju. To svakako nije mišljenje ideje niti se iz same ideje ili reči otvara put mišljenju, već je u pitanju tehničko taktiziranje

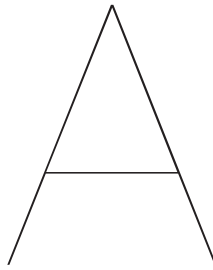
vlašću, njenom održivošću i uvek potrebnim legitimitetom. Tako se komunizam, preko posleratnog "narodnog fronta" i brige o nacionalnoj časti (Već 1945. narodnim neprijateljima oduzimaju nacionalnu čast!) povlači u socijalizam te od skojevaca dobijamo članove SSO (Saveza socijalističke omladine).

Novosadska Tribina, osnovana sredinom pedesetih kao omladinska katedra pri Narodnom univerzitetu, u iščekivanju državnog univerzitetskog naseljavanja periferije i širenja obrazovnog sistema prostorom koji je dat na privremenu upravu "narodu", predstavlja mesto susreta i polemike koja će uvek zavisiti od individualne strasti i hrabrosti onih koji na nju dolaze, ma koliko bilo važno znati uslove u kojima se na hrabrost mora odvažiti. Po izgradnji Novosadskog univerziteta i ateriranjem državnog obrazovno-vaspitnog aparata u krajeve koje je državna politika do tada pokrivala ovakvim "narodnim frontom" i Narodnim univerzitetom, nužno dolazi do njihove transformacije. Tribina mladih tako potpada pod nadležnost studentske državne asocijacije SSO i otvara vrata ne više omladincima koji se mogu i ne moraju školovati, već državnim studentima koji su, kao uostalom i u Francuskoj toga vremena, bili, pa samim tim i ostali (kao što je to slučaj danas) vredni prezira.

Eksces ili slučaj grupe KOD je redak i zbog toga značajan: zauzimanje uredničkih mesta po toj i takvoj ustanovi i njenim publikacijama i časopisima, čija sudbina je već zacrtana transformacijom kulturnih i obrazovno-vaspitnih ustanova socijalističke države (koja će od tada dominirati upravo svojim slabljenjem i povlačenjem), biće svojevrsni eksperiment sa organizacionim formama umetničke produkcije i politike umetnika koji će u vremenu samoupravne ideologije i osujećene politike uspeti da izazove reakciju države svojim kontrakulturnim delovanjem, koje i nije imalo drugog cilja osim da se ova reakcija izazove i moć države identifikuje. Pošto znamo da je država prisutna u svakoj od sfera delanja, pa tako i u umetnosti, i da je u njima državno to što institucije koje ustaljuju i ustanovljuju delanja u tim delatnostima i sferama delovanja služe ne svrsi toga delanja ili ciljevima koje delatnici propisuju (preskribuju) i nastoje sprovesti, već reprodukciji proizvodnih odnosa koji ih podeljene radom i društveno dele i suprotstavljaju (ovekovečujući na taj način društvo nejednakosti i eksploatacije ma koliko se ono zvalo i volelo odazvati na ime socijalizam), jasno je onda da je takvim "neoanarhističkim" i umetničko-ekscenim ponašanjem ulog bila ne samo umetnost, već i politika umetnosti bez koje umetnosti i ne može biti, a pogotovo ne na strani "angažovane umetnosti" kakva se u to vreme stručno i vaspitno krojila prema stasu partije i njene države. Umereni i umorni modernizam je tražio svežu krv, ali su ljudi KOD-a, Januara i Februara u februaru, u Domu omladine u Beogradu, odlučili da je puste – sad sebi ili drugima, to nije bilo važno. Prema rečima nekih od njih bilo je to samoubistvo i rušenje onoga što je samoupravljačkom mukom bilo postignuto, ali to je samo jedno *mišljenje u eksteriornosti* ili mišljenje koje ne misli umetnost iz same umetnosti KOD-a, Januara ili Februara, već mišljenje koje se poziva na umetničko znanje i sposobnost, i koja zato ne može biti ni umetnička ni politička sposobnost mišljena iz njene unutrašnjosti i subjektivnosti; ostaje to dakle mišljenje koje svedoči o iskustvu i doživljaju objektivnih okolnosti čiji je događaj samo integralni deo, i zbog toga je osuđeno na status pukog svedočenja.

A Feast in February, 1971/2014

Zoran Gajić



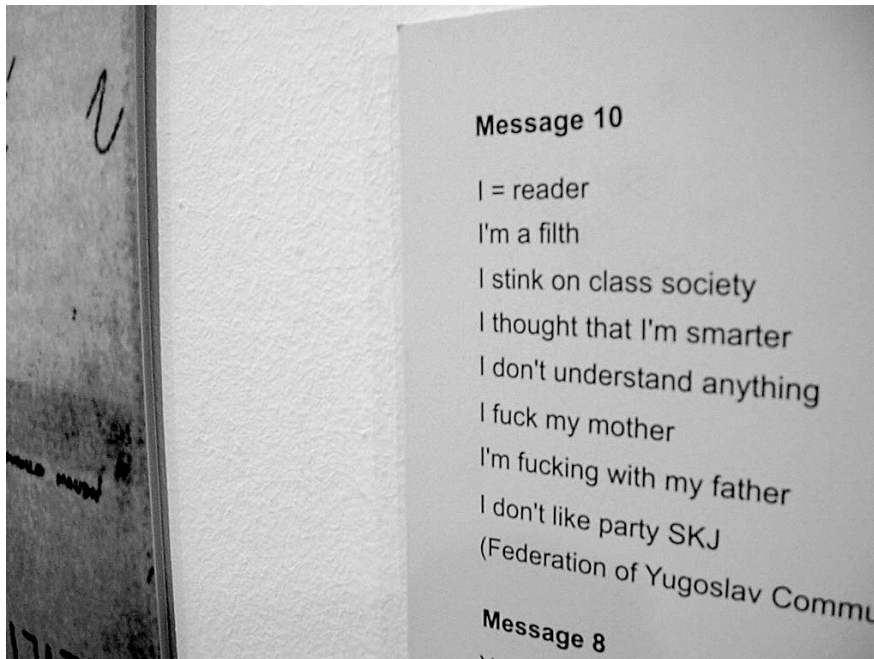
Feast In February. Should this event be described or re-enacted? Maybe we should begin with the statement: 'I=reader?' No! None of that, let's kick-off with the following quote.

"On Tuesday evening in the second airing of the TV news we were informed that the Novi Sad group 'February' held a several-hour long programme at the Youth Centre in Belgrade predominantly filled with

verbal and written insults accompanied by physical gestures enacting those insults. This programme was put on by the same group, previously shown hospitality by Novi Sad's Youth Tribune, whose programme (which was then called programme of the group 'January') perform in Novi Sad, received the following known reactions." (MK, *Messengers of Insolence*, Dnevnik, February, 1971)

Read how this is written. Journalists' proofreading department and correction is not intended for journalists but to all of those who don't read what is supposed to be read and who in that way won't stick to the word as they stick to someone's fingers. The fact that in the sentence in which it's stated that the Youth Tribune had shown hospitality to the 'February' group we note that the suffix '-ed' is missing from the adjective. It is not of tremEnDous significance. But it's not without significance either. The reason for quoting this journalist's article, *Messengers of Insolence*, is not to point out the haste of the editor and the writer; the latter we know only under the initials M.K. and whose identity we can't be bothered to seek out. No, we quote the article in order to evoke the event (*happening*) in the way in which it was presented to the readership of its time. Today we could talk about it in a similar way to the following:

"KOD-ian neoanarchism is the form of resistance to the institutional bureaucratic order of moderate modernism of real socialist society. The neoanarchism of the West of the late sixties and early seventies, critically and confrontationally, struggled with the aesthetics of high modernism which was based on ideas of art's autonomy. East european neoanarchism, to which the KOD group belongs, was faced with a politically programmed art which functioned according to party and bureaucratic interests. While western neoanarchism put forth possibilities for political changes and therefore transformed art by means of the artistic and aesthetic values of the epoch, KOD-ian neoanarchism passed through three phases: 1. attempting to create free-zones in culture through proclamations (...) and public actions, 2. analysing the concrete social-political aspects of Novi Sad's, Vojvodina's and the Serbian scene at the beginning of the seventies (...) and 3. using provocation as an aesthetic and artistic simulation, i.e. provocation as the only means of resistance against a stable system of institutionalised meaning, value and sense (...) During the performance of the group 'February' in Belgrade's Youth Centre, Miroslav Mandić exhibited '10 Messages' in which he used forms of linguistic (semantic) play and political (pragmatic) statements. These statements were provocative messages ranging from insults and incestuous obscenities to political utterances. But, the piece is also a semantic (linguistic) play which shows the ambiguity of political, literary, cultural and emotional meaning of the message. Each of the ten messages had the legend-index 'I=reader', which incisively disordered a clear reading and the



establishment of fixed meaning. For example, 'message 7: For king and fatherland' is a shocking statement in socialist republican society, and is simultaneously the title of the Joseph Louis' film." (Miško Šuvaković, *Conceptual Art*, Museum of Contemporary Art Vojvodina, Novi Sad, 2007, 534-535)

Two means of interpretation from two different times and, probably, two different epochs of art. That's not to be our theme. Instead we are now bringing that art work to mind and tending, by reconstructing it, to revive it in the Black House so as to remind friends that, with art, neither then nor today, does the situation appear as it does at first glance. Journalistic and academic jargon builds a discursive fog around the inexpressible (but not the irrational!) Moreover, our recollection of it and thinking-it-through makes it timeless. So, our contemporary use of the components of reminiscence is neither an historiographic freezing nor is it a theoretical circumvention of the protagonists of the event (of which we could say more). Back then it was clearer who was an 'emancipator' and who was a socialist, and who was not. Why, now, shouldn't we try to think outside the confines of historiographical and theoretical discourses? And why do we need to resist them? Well, because resistance to that kind of smug cleverness and judgmentalism is the only way that the defeated can rise from the dead and revive politics and art which even well-intentioned remembrances (for example those who are seeking after ideals) often end up colonising, and which they are not even assuredly conscious of.

Let's, now, give some space for a brave journalist to speak:

"With a good dose of Herostratus' violence, this group of wantons wants to enter the dark side of contemporary fame, hustling into it by violating the established rituals of decent behaviour and the habits and common-sense of the majority. Having no other means to gain attention, members of that group, with their happenings, insult that majority who wouldn't ordinarily notice their creations (let's say: poetic, or, for example: pictorial.)" (MK, *Messengers of Insolence*, Dnevnik, February 1971)

Cowards and cunts (read also pricks)! Swathing insults with gestures and actions which would even “embarrass the most work-worn strippers”, said another journalist, Bogdan Tirnanić (admittedly a braver one than M.K.), who was also a film critic and an actor in Žilnik’s “Early Works”.

Since Herostratus is someone whose name is after all being bandied about, let us also say something about personal names, and not only because we are speaking about local events and the occurrences in a peripheral political and artistic scene. Proper nouns and citizens’ personal identification numbers are not something which is private; just as there’s nothing private in all of that which produces individuality and character and then lives from that production and, by digesting and surviving from the peoples’ back-breaking labour, builds the castle which simultaneously offers itself as a ‘public space’ which serves the interests of those whose labour gives it sustenance. In return the people are given the sensation of a private sphere (distant from and actually opposed to any intimacy). Through this ‘gift’ they can digest that which was served up to them as the meaning of life. The State as the highest point of the Spirit has no other function than that described above. It can be seen analytically as a mute force and as a condensation of powers – but in order to destroy it we need different forms of rationality and affect. Bogdan Tirnanić is therefore the first among ‘madmen’, as Josip Broz (Tito) called them. Following a brief *sojourn* in the world of provocative film making these ‘madmen’, who had only made a gentle critique of the Yugoslav socialist system, agreed to be cured, agreed to be normalised.

Tirnanić, acting as a prosthetic link for disciplinary power yanked his end of the chain and placed a noose around the neck of artists by warning them of the hopelessness of the situation which they had dared to play with:

“By declaring, in that way, against one culture as a whole, they, although ‘neuro-artists’, were not in a condition to imagine their existence in any way differently but exactly in line with the culture against which they act and which, according to their opinion, owes it to them to open up a space for action.” (Bogdan Tirnanić, *Who are the Guys of February*, NIN, No. 1050, Beograd, 1971.)

We are not going to recoil before the warning not to speak ill of the dead because Tirnanić still lives. Neither are we going to recoil from speaking of M.K.’s expression of ‘brave individuality’ that we have already cited at the beginning of this text. Such as these are found on every street corner. So, hiding behind anonymous initials may well be thought of as bearing a high degree of decency and, furthermore, as being tactically decorous, but the fact that personal names are also used is not itself a guarantee of bravery. Amidst the nameless mass of individualised desires, the personal name can no longer be recognised as the standard bearer under which resistance can be gathered and consolidated. Such resistance is spotlighted and exposed by personalisations of the problem which is posed by the subject of desire. Personal names have a function which is given to them from the beginning: these names are points of transfer of money and power over their bearers which shapes them into responsibilized and guilty subjects whose guilt and responsibility is experienced by them as freedom. We will say, along with Foucault, that the individual is just a consequence of power, if power is a process of individualization.

Tirnanić’s acting as a prosthetic link for disciplinary power finds a home in the cynicism of institutions which articulate themselves through the

mouths of the journalists and critics. These days we are experiencing the same thing in Novi Sad with regards to the censorship of art works in the Cultural Centre of Novi Sad (the place that was once known as the Youth Tribune). Once more it is said that culture is not art and that artists who want to be critical or even insulting, have nothing to look for in culture because culture is irreducible to art. The art of the Youth Tribune and their invention of politics (politics as thought) has in that way started off towards state and culture (from the place of polemics to the centre or house of culture), and journeyed from the "politicization of art" and politicization of culture to end up in a culturalisation of politics and in an aestheticisation of politics. This, in order to, at the end of that journey, receive a cynical slap from officialdom. The *dispositif* of cultural production is the same as it was in the past: a relation of power whose tactical configuration is supportive of the reproduction of relations of production, and, of exploitation. The reproduction of exploitative relations by the division of labour is therefore finding further articulation by means of the normalizing cynicism of officialised critique.

Power, which individualizes and personalises the problem, and in that way obscures the subject, denounces it and by castration delivers it to prosthetic instances of a disciplinary power that makes incursions into the sovereign power of people. We can now take a look at one more instance of this power at work. This time it is the comrade of an artist who speaks, a man who is an artist himself:

"Years-long violation of self-managed rights of working men and the disbalance of labour at the Youth Tribune with basic regulations of legal working rights and constitutional regulations about the material and social position of working men in our society, with all consequences which it has, after decision and programme orientation of the Youth Tribune made by the Youth organisation (possibility of eventual non-recognition of that labour after the elections of new Council and editorial of the Youth Tribune by the PK (Provincial Committee) and OK (District Committee) Association of Youth), affected certain people who dedicated large amount of their time and destinies to the Youth Tribune with their best intentions, bringing into its work, insofar as the objective situation allowed, their *experience* and their *abilities*." (Branko Andrić, 'February' ceased to exist already in January, Index, No. 214, 24.02.1971.)

This litany about liturgic responsibility and its call for its authors efforts to be recognised, certainly depended on the general social circumstances, but an appeal is also made for his own 'experience' and 'ability' to be deemed sufficient and worthy of merit. This expression of dissatisfaction led to a reconciliation of interests among some malcontents. However:

"In the first moment everything looked ideal. It was shown, however, that if the uniqueness of interests exists, there's no likewise harmony of abilities." At the first common performance of the group January at the Youth Tribune "it came to the well-known incident with the banknote and insults [shit and money! ZG], which, although it is the work of one man, Miroslav Mandić [king! ZG], a member of the 'KOD' group, the collective creativity of the whole group (January at the Tribune) came to be characterised as false avant-gardism, as amateurish and as ideologically slippery; although it was within that exhibition that a lot of indeed real avant-gardism [capable and which wasn't ideologically slippery! ZG] and significant art was achieved [team, ZG]." (Branko

Andrić, 'February' ceased to exist already in January, Index, No. 214, 24.02.1971.)

So much for the facts and statements which helped to create them. The politics of art theory also has its place in all of this and it could have this place in the future also. How shall we deal with it if we think that art is a thought – as politics is – and not only a science; especially if we question the scientific aversion to the very thought of the people.

According to the preceding citations the use of insults as artistical acts doesn't count. The political implications are, however, made evident and governance which celebrates power is aware of these. This is because the answer coming from governance is pedagogically dishonest: struggle as artistic and political practice or act cannot be seen as an insult. In vain the poet appeals! From a poem there can be no passage to insults until conditions are met and positions are ripe for change! But the insulter's importunity and the drawing of attention to himself would no longer be seen as a spectre of narcissism, but rather as a break-through in the struggle for a place in the sun, a break-through which touches the Real, which remains hidden, in plain sight of the moralistic gaze of the decadent postholders of disciplinary power. All places in the division of labour are not freely chosen but assigned. So, just as it is possible to be condemned to art, the division of labour is treated as commonsensical and as a strategically justifiable position (profession) in a tactical configuration of functions in a division of labour across the board. It remains hidden that the technique of power is that which technically divides the process of production and around which the division of labour is folding as an anti-production of *recording*.

If we agree that the citations used so far are a means that limit what is taken as production in the domain of art, we need to keep in mind that the very domain of art is one kind of limit placed upon the productions and thoughts of people in society. If art opened its space and freed itself from heterogeneous interests, and so made aesthetic experience and thought of reality (by affects and percepts) autonomous, we wouldn't lose sight of the recuperation of artists (people) through which the process of recuperation of people systematically reigns-in this space of freedom and resistance (thought) and which culminates with the institutionalisation of art and its inscription in registers (*recording*) of the social division of labour.

If it's as we say it is, then let us raise our next question while thinking of Foucault: does *direction* over artists need to be arranged according to the knowledge of an aesthetic drive, artistic style and choice, aesthetic and theoretical-artistic analyses, conditions of artistic practice and a suitable aetiology of the art work? The answer would be: we don't think so. Techniques of power and *direction*, i.e. of disciplining, have their own tempo and configuration of objects (works) in space, and these deviate from those which theory tends to develop. What is that space? Art institutions now range from strictly artistic to cultural institutions in general; from educational, scientific and archival-museums to media and market-based institutions. Configurations produced in theory and in the history of art don't match-up to what can be encountered in social space and within the system of institutions and organisations. Avant-garde art, although it carries a theoretical weight (epochal and revolutionary), only occupies, as a rule, a marginal place in the regime of socio-economic territorialisation. The Youth Tribune, together with the students magazine *Index*, was a place where provincial youth gathered and was of little consequence to state socialist

politics and culture which offered itself as the only possible place for the practice of politics and art. The Youth Tribune was therefore an insignificant enough place, and, because of this it was possible to open the doors to our artists and lunatics who were marginal and irrelevant for statist cultural and pedagogical policies. The distribution of appearances therefore does not match-up to the representational configurations, as these representational configurations are inconsistent: pedagogical space does not match up with the scientific. Although there is tendency that the scientific be subjected to the laws of education, there is still a gap which exists between all disciplinary techniques and theoretical insights, and that same gap is being transferred to the regime of representations and discourses.

But what if those condemned to art are not only jailers! What if among them there are those who break the chains of art as a disciplinary power and who give *direction* to creativity through imperatives of ability and decency? To be decently educated is not only to be humble and to give credit to those who need to be remembered and kept in mind – disciplinary power needs us to know that there were insults before we were the insulters, and that those insults are subject to a functional normalisation, a partial drive through which we are supposed to be at the service of reproduction. Decency is a form of subjection that leads us to bow and scrape before those authorities that always know what needs to be remembered. Brave M.K. speaks from the sanctuary of the newspapers and mocks the alleged moralism of those who would, by thinking obscenely, think in terms of independence and, furthermore, be motivated by moral and aesthetic autonomy. Such mocking and self-serving smirking at the categories of art and politics, that were developed as means through which artists could politicise their practice and with which they could defend themselves from the state, is a mocking of the distance that these practices put between themselves and socialist state culture. This was a distance that later became recognisable as 'counterculture'.

Today we have a problem again. The politicisation of culture and of the art of socialists and post-socialists during the civil war is once more being seen as a culturalisation of politics (aestheticisation of politics) for the reason that to take a position in the activist scene requires the activists to mark themselves out from one another. This culturalisation of politics happens through historiographic and theoretical circumvention. So, false dilemmas, a consequence of ideological thinking, enter into the thought of politics, and, by extension, into the thought of art. Once again there's a lack of thought and no demand for the impossible. Because of this the possible, as open-ended vanishes in a lament for the disappearance of the future, especially in those who see the future only in the past. For us *prescription*, the decision in favour of the impossible, is missing and because of that there is no thought.

Would we therefore say that the title of the film FOR KING AND FATHERLAND! is in question? No. In question is the insult by means of which politics is being cooked in a sauce of art. The poets appeal for insults to be understood as a political invention. As Oskar Davičo said: "When do poems stop!? When do insults start?!" And feces! If we say that the artists shat out insults, it is not only shit as money, it is a political gesture. An attack! A breaking point! Even if insulting gestures could be criticised as infantile, they are, as psychoanalysts would say, a shunning of the reality principle; but these insulting gestures are also an irruption of the Real, which is something the psychoanalysts are ready to admit to. Is the appeal for insults a crossing over to the act/gesture? Is it a political invention? Maybe, but who is doing

the insulting? The frustrated I? The Ego, whose strength is measured by the ability to resist frustration? But, Doctor Lacan would say of the ego that it is the "very essence of frustration. Not frustration of one of the subject's desires, but frustration of an object in which his desire is alienated and the more developed this object becomes the more profoundly the subject becomes alienated from his *jouissance*."

The artist is created. An individual. One who aggressively monopolized art production and controlled self-managed politics. One who possessed the institution like an evil spirit and about whom 'comrades' and staff immediately complain about. This artist (or evil spirit) has an aim. This was to win over the institutions and to impose his will over it. He is therefore named. He gets a proper noun and is denounced, individualised and fingered by false comrades who call for disciplinary action against him. In this way the traitor always gets to say who is guilty. The traitor has the power to name; by appealing to order, to work and to the system; by disclosing the artist's 'monopoly' and by summoning up the verdict. He thus appeals to the Youth Organisation, a higher body, which is both the seat of sovereign governance and in editorial control of the Youth Tribune and its organ, *Polja*. In this way power is exercised on the body of the artist (who is seen as excessively aggressive) and this body needs to be competently and pedagogically governed. Let us paraphrase the aforementioned Doctor: the subject's aggressiveness has nothing to do with the aggressiveness of animals when their desires are frustrated. It is just a presumption made by those who avoid facing up to death by refusing to see that it is the slave that faces death, the slave who responds to being frustrated in his labour with a desire for death.

The art of the king is directly in front of us. King and madman or the irruption of the subject, i.e. subjectivation? Is a line being crossed? Is there no longer any hiding place? Are the stakes being raised? Is it suicidal? If it is social suicide, then yes, certainly. But is it politics too? Yes, certainly! Insults madden this artist, and the words he speaks should indeed be treat as feces. Feces, Foucault warns us, are not exclusively symbolic of money. Feces (insults) are a political intervention and an opening of the sky of reality and of ideology (of the ideology of reality or reality with a small *r*). So chaos could break through. Chaos or the Real? Whichever suits and whichever tool of thought comes to hand. We could add: directly before every thought stands that which is *certainly indistinct (indistinct certain)*, including the thought of art if the thought of art is thought from the very practice of art itself. Therefore, FOR KING AND FATHERLAND!

We have a king, and here is the act itself. Chaosmosis. 1971. The art work: a performance with text panels. The texts were written on the walls during the event. Sentences. Statements. Insults. Cusses. And finally, for the journalists, vulgarity. This is how this art work, *Feast of the New Art*, was experienced. At the feast, therefore, something was also cooked up. Today we are remembering this work and repeating fragments of it, adapting it to the context of an anti-conference. Adapting it for those who attend 'emancipatory' courses and left conferences, those who would probably not be found among us. March-(fuck)-off! Let's repeat it again. March-(fuck)-off! The last time they didn't hear our insults. But they read them. Will they now read rather than hear what is addressed to them from the pages of this text which is/was read on February 27th 2014 at the Black House?

To make an *allographic* regime of existence from an *autographic* work of art can be carried out by transcending *autographic* immanence. The happening *Feast of the New Art*, could be described this way, as could the

anti-conference, *Faculty of De-Programming for Obsolescence! Welcome!* It's in this way that the ideal object of immanence is being created from every art work that is based upon the material mode of existence. However our remembrance of the *Feast of the New Art* is not an archival activity, nor is it merely an adaptation. By means of reconstructing fragments of the *Feast*, or to be more precise, by performing anew something which is being made into a guideline or recipe, we tend to think that what was thought at the time by the participants of the *Feast*, their thought processes and affective experiences, may be grasped anew during the *Faculty of De-Programming for Obsolescence! Welcome!* Therefore, what is in question is how *Feast of the New Art* became a recipe. Let us cook it up again. Just as the *Feast of the New Art*, happening once, cannot be repeated, the recipe must be abolished too. In this way we jettison historiography and conceptual capture and come to approach the problem of the subject. Should we now talk about insults? Shall we talk in an art-academic language? In a psychoanalytical language? No! Let us then proclaim loudly: I DON'T LIKE THE COMMUNIST PARTY OF YUGOSLAVIA! If we do not proclaim this loudly again we will be left once more with having to listen to the following testimony of the traitorous artist and 'comrade':

"It was the obvious intention of group 'KOD' members that in discrediting themselves they automatically discredited others, their prospective engagement at the Youth Tribune and, by extension, in the new editorial board of *Polja* magazine. The excesses in the Youth Centre in Belgrade, were mostly the excesses of some of the members of the 'KOD', or they were at least initiated by them. By being numerous and coherent some members of 'KOD' managed to impose upon the group their own style. This was also noticed by the newspapers. From this basis it is possible to characterise all ensuing activities of the 'January-February' group."

"When the hidden tensions of the 'KOD' group finally came to light, tensions based on the diminished reputation of some other members of the group 'January' or 'February', that is when they sought to ensure for themselves monopolistic positions at the Youth Tribune and in the *Polja* magazine. Then it became clear that the group could not exist anymore, not even formally. The group 'February' fell apart. What remained is the group 'KOD'. *What remained are insults, false avant-gardism, inability, lack of education and the rest.*" (Branko Andrić, 'February' ceased to exist already in January, Index, No. 214, 24.02.1971.)



It is our opinion, therefore, that art begins with the magnificent struggle for autonomy from the state and the market, but through institutionalisation it becomes condemned to ineffectuality. Condemned in this way, condemned to art, a man is kept separate and made politically and artistically quiet. The artist who is condemned to art becomes suspicious of those who conform to state sanctioned 'engaged art' and is overburdened by the banalisation of this 'engaged art' whose practitioners secretly harbour state-like ambitions. Resistance to this state of affairs will be the basis by which the artist is condemned as a 'traitor'. Sometimes, instead of a political trial, what occurs is this very condemnation to art. Such a condemnation to art doesn't have to be carried out by *direction* and control by means of punishing pedagogical-

educational techniques and by means of the norming power of art, instead it could be carried out by the simple discarding of his art, its being set aside. So, for example, Oskar Davičo is condemned to mere poetry, condemned to being a poet, just as soon as he snarled at the regime and, engaging in the Real, told the state to 'fuck off'. In response the 'engaged artist' says 'yes' to the regime in the same breath as calling Davičo a pseudo critic of the regime who is recommending himself to the state by means of his insulting critique.

But, in the late 1960s, youth (i.e. 'KOD') criticised the state by practicing art and furthermore were opposed to the students' critique of the system in that students too - as well as their professors of philosophy, Marxism, political science or whatever from the field of human science - gained a 'knowledgeable' authority. They thought about politics, but this thought was not the *thought of politics* and consequently they decided, similarly, to make representations and recommend themselves to the state. Through countercultural and avant-garde gestures, by means of art practice, a mob of rude and uncivil artists refused to fall for the students' statements and poltroonery. The Youth Tribune after *Index* (students' magazine) is inhabited by this mob, and each mob member is themselves a mob, and they make an *ensemble* at every governable position of the institution which, by some kind of improvised strategy, spreads uncertainty throughout the institution. From every corner of the state this banding-together is experienced differently. From these corners, where cowards and poltroons lurk, comes the servile appeal for decency, expertise and skill, which, bringing certainty, can be relied upon. The state studentariat, the students of the universities, respond to the problems posed by 1968 by calling for reforms, the achievement of which are then added to their meritable record - the demanding student turmoil ends with the appeasing of democratic appetites.

Let us remind ourselves. The Association of Communist Youth of Yugoslavia (SKOJ) had already vanished in 1948. No longer did anyone have to be a communist-juvenile. For these youth the Communist Party (KP) would be enough. Becoming, then, a member of the newly formed Popular Youth of Yugoslavia (NOJ), the juvenile moves backwards with the Communist Party which itself pulls back revolution. Marx's pregnant analysis contained in *The Eighteenth Brumaire* speaks of this backward movement which begins with every tendency to prove that what we think and want is sustainable and realisable in act and in reality; with every thought which through tactics bowdlerises an idea. This regressive movement is certainly not a *thought of politics* nor a thinking from the idea of communism. Also it is not the word 'communism' that opens up a path to thought, because this regressive moment is simply a question of the technical tactics of power: the state's need to be sustained and legitimated. To this end, and surprisingly, the state communism that followed the post-war 'peoples' front' took care of national honour. There is a step backwards from communism to socialism: the Association of Communist Youth of Yugoslavia (SKOJ) becomes the Association of Socialist Youth (SSO).

Novi Sad's Youth Tribune, founded in the mid 1950s as the youth department within the Peoples' University, in waiting for the model of the state-university to come and inhabit the periphery and in waiting for the educational system to be expanded, was a space which was under the temporary governance of the 'people'. It was a place at which to meet-up and engage in polemics and as such it depended on the individual passion and courage of those who came and attended. No matter how important it would be to know theoretically and historiographically the conditions of the

time, the conditions through which courage appears in the Real are the invention of the courageous themselves.

After Novi Sad's University was established and following the touchdown of a state pedagogic apparatus, the 'people's front' and the Peoples' University, which until then had secured and operated the space, were transformed. The Youth Tribune in that way comes under the jurisdiction of the Students' Socialist Association (SSO) and the door is closed to the youth who no longer have to educate themselves, but the door is open to the state students who, as in France, were, and therefore remained (as it the case today) worthy of being despised.

In such an atmosphere, the excesses of the 'KOD' group are rare and because of this rarity they are significant. Taking over editorial positions in such an institution as the Youth Tribune and its publishing organs at a time when the institutions were being transformed, and the socialist state is withdrawn, is to articulate the fate of these institutions. The excesses of the 'KOD' group were a sort of experiment with organisational forms of art production and the politics of art which would, in the time of self-managed ideology and thwarted politics, manage by means of countercultural actions, to provoke the reaction of the state and highlight the power of the state. Since we know that the state's power is present everywhere, in all spheres, and therefore it is manifest in art as well, it follows that these institutions, containing the state-form, serve to establish and order an activity in those spheres, but do not serve to support the purpose of that activity nor do they support the aims which the actors prescribe and want to realise, but, instead, reproduce the relations of production which are, already subject to the division of labour, socially divided and opposed, in such a way that perpetuates a society of inequality, competition and exploitation. Even if that society likes to be called, or likes to answer to the name of socialism, it is clear, then, that with such 'neoanarchistic' and art-excessive behaviour the stake was not only art, but politics as well without which there cannot be art itself, and specifically not an art that could be called 'engaged art' which was at that time, pedagogically tailored according to the stature and expertise of the party and its state. A moderate and tired modernism sought out new blood, but the people of the 'KOD' group, *January* and *February* in February, in the Youth Centre in Belgrade, decided to let the blood flow – it wasn't important whether it was their blood or the blood of others. According to the words of one of the 'KOD' 'comrades' the blood-letting was suicidal and destructive of what had been achieved by self-management. But that's only one thought in exteriority or thought which doesn't think art from the very art of the 'KOD' group, *January* or *February*. *Thought in exteriority* is thought which refers to art-knowledge and ability, and which therefore can neither be art nor politics nor thought from its interiority and subjectivity. Let us conclude: *thought in exteriority* is that which can only testify about the experience of objective circumstances whose integral part is an event, and because of that it is condemned to the status of testimony. Testimonies that take historiographic and theoretical forms.



ATENCIÓN

DESEO

COMUNICACIÓN



Chto Delat

Kolektiv osnovan 2003., Rusija

Uči, uči i opet djeluj, 2011.

Instalacija se fokusira na osnovne radnje gledanja, čitanja, slušanja i raspravljanja. Naslov djela referira se na apokrifni citat koji se pripisuje V.I. Lenjinu: "Uči, uči i opet uči da bi naučio komunizam u stvarnosti".

Chto Delat / What is to be done?

Collective founded in 2003, Russia.

Study, Study, and Act Again, 2011-

The installation focuses on basic activities of watching, reading, listening and discussing. The title of the work refers to apocryphal quote "Study, study, and study again to learn communism in reality", attributed to V. I. Lenin.

Brzina i Gravitacija

Sandra Bullock i uskrsnuće Institucije

Andres Paulin

Postojanje javne sfere u potpunosti ovisi o nepromjenjivosti. Ako svijet mora sadržavati javni prostor, ono se ne može uzdići samo za jednu generaciju i planirati za one koji žive; mora prekoračiti životni vijek smrtnika. Bez tog prijelaza u potencijalnu zemaljsku besmrtnost, nikakva politika, usko shvaćena, nikakav zajednički svijet i nikakva javna sfera, nisu mogući. Zajednički svijet dijelimo ne samo s onima koji žive s nama, nego i s onima koji su ovdje bili prije i koji će doći nakon nas. Ali takav zajednički svijet može preživjeti smjene generacija samo u onoj mjeri u kojoj se javlja u javnosti.

— Hannah Arendt, Ljudsko stanje

1. Svi znamo taj san. U vrlo generičkoj viziji slobode vani si i trčiš. Kad preskočiš preko ograde ili neke druge prepreke, umjesto da doskočiš, nastavljaš levitirati, gore, gore i dalje, dok se ne zatekneš kako lebdiš u zraku. Prvi osjećaj može biti sličan strahu: iznenadna i peckava panika zbog gubitka kontrole polako ustupa mjesto trijumfalnom osjećaju suverenosti i nepobjedivosti. Više ne sanjam često ovaj san.
2. Ovaj tekst pisan je iz različitih pozicija sumnje, ili radije, brojnih konstruktivnih dvojbi.
3. Suvremenu ekonomiju karakterizira ideološki daltonizam; ona je u potpunosti ravnodušna spram otpora. Njezin glavni pokretač je razlika. Razlika između žutog Nikea od prošlog mjeseca i plavog Asicsa za sljedeći tjedan; sićušni bljeskovi odvajaju jednu kategoriju identiteta od druge. Zato što u logici suvremene ekonomije svaka nova identitarna kategorija znači novu ciljnu skupinu. Kapitalizam ni najmanje ne mari za objektivnu ili ideološku agendu u mojim projektima; dok god proizvode razliku, oni ispunjavaju zadatak da poput goriva ubrzavaju kotače.
4. Kada pišete prijave za fondove u Švedskoj, traže vas da definirate na koji način vaš rad - "projekt" - razvija/omogućava nove umjetničke forme. Da, naravno. Ali što ćemo učiniti sa starom, već postojećom umjetnošću? I kad radimo s projektima koji ciljano proizvode novo znanje, kako da se odnosimo prema znanju s prošlogodišnjih radionica i platformi? Je li to mašina za kontinuiranu proizvodnju diskurzivnog i estetskog viška, poput tehnoloških naprava i odjeće; prateći logiku novosti/mode, gdje je zadatak novog proizvoda/znanja da učini prethodni zastarjelim.

Jučerašnje znanje, strategija, koncept ili ideja mora zastarjeti; ne zato što je uistinu prestalo biti korisno ili zanimljivo, samo je postalo pomalo staro. To je prepreka, smeta nam. U ubrzanoj logici – u kojoj ostajemo lebjeti dok god se krećemo, gdje su brzina i fleksibilnost recepti za naše supermoći – ni znanje niti diskurs nemaju cilj ući u interakciju s društvom i njegovim institucijama. Ono je postalo polje samo za sebe,

odvojeno od političke stvarnosti. Zadatak je novog koncepta da svog prethodnika drži izvan dohvata stvarnosti.

5. Sandra Bullock 1:

Na visini od 600 kilometara iznad planeta Zemlje temperatura se kreće između +258 i -148 stupnjeva po Fahrenheitu. Ništa ne pronosi zvuk. Nema tlaka zraka. Nema kisika. Život u svemiru je nemoguć.

Ovim riječima počinje film Gravitacija iz 2013. Zanimljiv mi je neočekivani uspjeh filma. Kako je moguće da je film sa samo dva lika i pričom koju se može ispričati u pola rečenice postigao tako velik utjecaj? Naravno, kamera i specijalni efekti su istovremeno spektakularni i suptilni, osmijeh Georgea Clooneyja očarava kao i uvijek, a nitko ne kombinira ljepotu veću od života sa svakodnevnom prosječnošću djevojke iz susjedstva poput Sandre Bullock. Ali mora postojati još neki razlog zašto film tako očarava.

Moja prva pomisao bila je da je to prvi film koji je otpočetak mišljen u 3D logici: prevlast prostora nad pričom čini ga pokretnom skulpturom više nego pokretnom slikom. No onda sam, zbog potpuno drugih razloga, proveo neko vrijeme čitajući Ljudsko stanje Hannah Arendt, što mi je otvorilo drukčiju perspektivu i potencijal filmske priče. Postoji zanimljiva paralela između egzistencije u svemiru – ultimativne verzije naše želje da pobjegnemo iz ljudskog stanja kao bića vezanih uz zemlju – i suvremene ekonomije koja kapitalizira virtualne vrijednosti misaonih procesa umjesto materijalnih proizvoda.

Život u svemiru je nemoguć. Ali ne zbog ekstremnih temperatura niti manjka kisika. Naprotiv, kao što naslov sugerira, sve prijetnje javljaju se kao posljedica nedostatka gravitacije. Kad ju udare ostaci drugog visoko tehnološki razvijenog komunikacijskog centra, Sandra Bullock izbačena je u crnu prazninu.

— *Reci mi svoju lokaciju!*

— *Ne znam, ne znam! Ja... Vrtim se! Ne mogu.... Ne mogu...*

— *Reci svoju lokaciju!*

— *GPS ne radi, ne mogu, ne radi... Ne mogu...*

— *Reci što vidiš!*

— *Ništa ne vidim!*

— *Fokusiraj se! Bilo što!*

Ne postoji gore niti dolje; jednom kad si u pokretu, ubrzani pokret nastavlja se u nedogled, a sama ideja da dobiješ pregled nad najneposrednijim teritorijem besmislena je. Bez sile koja vuče tijela prema temelju ili nultoj točki, moguće posljedice čak i najmanjeg događaja – pada vijka ili minimalnog potiska koji te odašilje u beskonačno kretanje – nemoguće je shvatiti. Ne zbog sile u samom događaju nego zato što nema protusile. Potpuno oslobođen od bilo kakve inercije ili energije što usredištjuje u zajednički centar, bilo kakav pokret mogao bi uzrokovati da se raspem u izolaciji suverene samoće.

Kada ju se u potpunosti shvati, žudnja da prekinem vezu sa Zemljom postaje egzistencija beskrajnog terora. U svijetu definiranom pomoću manjka njegovih protusila, svaka inicijativa može evoluirati u potencijalno razornu prijetnju samom tvom opstanku.

6. Jučer nisam sudjelovao na antiprosvjedu protiv manifestacije Stranke Šveđana, neofašističke stranke koja ima turneju po švedskim gradovima kako bi prikupila biračko tijelo za nadolazeće izbore. Prošle nedjelje bio

sam na istom događanju u Gothenburgu gdje trenutno radim, ali jučer u Stockholmu nisam. Nisam imao pravog izbora, samo se tako dogodilo. Loše se osjećam što nisam sudjelovao.

Kad su neofašisti posjetili Malmö prije nekoliko dana, došlo je do nasilnih okršaja dok je policija štitila fašističku manifestaciju i tako potaknula lijeve aktiviste na niz sukoba što je dovelo do potpuno neočekivane razine nasilja. Nesumnjivo, sudjelovanje na okupljanju u Stockholmu bila bi prava stvar.

A ipak, u Gothenburgu bilo nas je 2500 koji smo prosvjedovali protiv 10-15 fašista i zvukovno nadjačali njihovog vođu zviždalkama, zborom i zveckanjem ključeva. Na vijestima je rečeno da se u Stockholmu okupilo 14000 ljudi i prosvjedovalo protiv 100 fašista; vikali su, zviždali i skandirali ne bi li izrazili otpor rastućem valu rasizma i fašizma. Više od tjedan dana medijaliziranog momentuma, dva tjedna prije izbora, slike i zvukovi politike, sukoba i konfliktnih površina na manifestaciji koju je pokrenula fašistička stranka. Otpor na koji su naišli bila je njihova manifestacija.

7. Tijekom posljednjeg desetljeća vjerojatno sam iskoristio termin "razlika" u stotinama aplikacija, opisima projekata i eseja. Beskrajan niz platformi ili projekata koji ciljaju na "mnoštvo" identiteta/oblika izražavanja/ subjektivnosti/praksi – sadržaj se mijenjao, ali je cilj uvijek bio definiran generičkim kriterijem "razlike". Različitost je dobra; bez obzira radim li projekt u kazalištu ili pokrećem pedagošku platformu, u svojim radovima uvijek nastojim omogućiti da što više različitih perspektiva i subjektivnosti dijele privremeni vrijeme-prostor. Još uvijek mislim da je to pozitivno.

8. U svom eseju Institucija kritike Hito Steyerl piše:

U prvom valu institucionalne kritike, kritika je proizvela integraciju u instituciju, a u drugom je postignuta samo integracija u reprezentaciju. Ali sada, u trećoj fazi, čini se da postoji samo integracija u prekarijat. (...) Kritičke institucije raspuštaju se zbog neoliberalnog institucionalnog kritizma, a to stvara ambivalentan subjekt koji razvija brojne strategije da bi se nosio sa svojom izmještenošću. S jedne strane, on se prilagođava potrebama za sve prekarnijim životnim uvjetima. S druge strane, potreba za institucijama koje bi posluživale nove potrebe i želje čini se da nikad nije bila veća.

Tijekom posljednjih pedeset godina učestali valovi institucionalne kritike oživljavali su motor umjetničkog razvoja na zapadnoj hemisferi. Polja i pojedinci koji kontinuirano reflektiraju i šire pragove, ograničenja i mogućnosti svojih institucija (građevine, organizacije i estetske tradicije) cvjetaju, dok oni koji zadržavaju pasivnu poziciju prema institucionalnoj funkciji normativnog autoriteta i čuvara stagniraju. Toliko znamo.

Institucije 20. stoljeća još uvijek pronose nasljeđe države-nacije i ponašaju se kao aparat kojime se definiraju narativi koherentnih nacionalnih identiteta. Mnogi od nas reći će da je taj zadatak zastario, ali samo na površnoj razini. Naravno da će bilo koji ozbiljni muzej, kazalište ili sveučilište teško polagati pravo na predstavljanje stvarnog švedskog/ njemačkog/hrvatskog identiteta. Ali s druge strane, ovaj središnji cilj dosad nije zamijenjen niti jednim drugim ciljem ili zadatkom.

Često koristimo metaforu dinosaura za te velike, nezgrapne i stare organizacije, ali što ako pratimo liniju usporedbe? Je li društvo bez institucija još uvijek društvo? Kako da mislimo institucionalnu kritiku u kontekstu institucije kao ugrožene vrste? U našem vremenu, kad postfordistička ekonomija mijenja postojeće platforme u kulturne trgovačke centre gdje se znanje, estetika i politika proizvode i konzumiraju u generičkim oblicima, je li moguće promisliti i povratiti pravo na institucije kao nužne posrednike između društva i građana?

9. Kamo odlazi svo znanje proizvedeno u platformama, rezidencijama, privremenim zajednicama? Što mu se događa? Kamo odlaze suradnički proizvedene alatke, svi tekstovi napisani u kolektivno uređenim izdanjima? Gdje završavaju svi procesi (estetski, politički i pedagoški) eksplicitnih ili implicitnih nastojanja da se bave rastućim neoliberalnim kapitalizmom? Naravno, većina nas će se složiti da ne može postojati racionalna kauzalnost između umjetničkog rada i "stvarnog" svijeta; kao što Ad Reinhardt kaže: *Umjetnost je umjetnost, a sve drugo je sve drugo*. Ali ipak?

10. 1998. godine nakon što je uvedena perestrojka, ali prije pada Sovjetskog Saveza, predsjednik Sjedinjenih Američkih Država Ronald Reagan drži govor na moskovskom Državnom sveučilištu. Desetljeće prije nego što internet postaje dostupan prosječnom građaninu, bivši holivudski kauboj govori o potrebi da se univerzalno prigrli ono što on naziva "novom ekonomijom".

Dok stojim pred muralom Sovjetskog saveza, želim govoriti o sasvim drugačijoj revoluciji koja se događa upravo sada i potihom čisti zemlju bez prolijevanja krvi i konflikta. Njezini učnici su mirni, ali će izmijeniti naš svijet iz temelja. Naziva ju se tehnološkom ili informacijskom revolucijom, a kao njezin amblem možemo uzeti sićušni silikonski čip. Informacijska tehnologija preoblikuje naše živote. Mikrokompjuteri danas pomažu u dizajniranju svega, od kuća preko automobila do svemirskih letjelica; dizajniraju čak i bolje i brže kompjutere. Izlazimo iz ekonomije industrijske revolucije – ekonomije ograničene Zemljinim fizičkim resursima – u "ekonomiju u umu", u kojoj nema granica ljudskoj imaginaciji, a sloboda stvaranja je najdragocjeniji prirodni resurs. U novoj ekonomiji ljudska invencija proporcionalno čini fizičke resurse zastarjelima. Probijamo se kroz materijalne uvjete postojanja prema svijetu gdje čovjek sam stvara svoju sudbinu. Danas svijet iščekuje znakove promjene. Znam da postoje oni koji strahuju da će promjene donijeti samo poremećaje i diskontinuitet, koji se boje prihvatiti nadu za budućnost – a to je nešto za što je potrebna vjera. To je poput one scene u kaubojskom filmu Butch Cassidy i Sundance Kid.

Potjera se približava dvojici izopćenika, Butchu i Sundanceu. Zarobljeni su na rubu provalije sa strmim padom od nekoliko stotina metara do divljih brzaca na dnu. Butch se okreće prema Sundanceu i kaže da je njihova jedina šansa da skoče u rijeku ispod njih. Ali Sundance odbija. Kaže da bi se radije borio s potjerom iako su brojčano beznadno nadjačani. Butch kaže da je to samoubojstvo i nagovara ga da skoči. Sundance i dalje odbija i na kraju priznaje: "Ne znam plivati". Butch prasne u smijeh i kaže: "Budalo, pad bi te vjerojatno ubio".

Usput, i Butch i Sundance su se izvukli, u slučaju da niste gledali film.”

11. Instituciju ne čine ni ljudi koji je nastanjuju niti zidovi koji je ograđuju, već način na koji se cjeloviti potencijal nastao u njezinoj strukturi implementira, prevodi i komunicira s javnom sferom kao kolektivno vlasništvo i iskustvo.
12. Stari trop avangarde protiv *mainstreama* više ne vrijedi; kao niti dihotomija elite protiv običnog čovjeka. U smislu estetike, to je ionako oduvijek bila tek pseudosuprotnost. Čak niti ideja autonomnog umjetnika protiv institucije više nema smisla; sve su to figure lažne dijalektike. Bitno pitanje jest: gdje se susreću, kakvo sučelje moraju dijeliti?
13. U veljači 2014. Facebook je najavio da korisnici više neće imati ograničeni izbor između muškog i ženskog spola. Od 13. veljače društvena mreža omogućuje nam da izrazimo svoju jedinstvenu individualnost kroz čak 56 rodni identiteta. Ovo, naravno, nije samo pobjeda za sve koji se opisuju transrodnima, *queer* ili LGBT, nego i za sve nas koji se opiremo smještanju u kutije i upisivanju ograničenih društvenih kategorija. Ali s druge strane, Facebook je kompanija koja stvara profit najviše zahvaljujući ciljanom oglašavanju. Od 13. veljače, Facebook može ponuditi čak 54 novih ciljnih skupina svojim oglašivačima.
14. Sandra Bullock 2
 - *Zašto se sve ovo događa? Što smo napravili? Bombardirali tipu državu ili nešto?*
 - *Tip samo želi novac.*
 - *I što nudi?*
 - *Nedavno je držao neke ljude za otkupninu. To je propalo i sad je ljut na mene.*
 - *Kakve to veze ima s nama?*
 - *Nikakve. To je igra. Ako dobije novac, pobijedio je. Ako bus eksplodira, pobijedio je.*
 - *Što ako ti pobijediš?*
 - *Onda sutra opet igramo.*
 - *Ali sutra ne mogu voziti. Zauzeta sam.*

U Brzini iz 1994. Sandra Bullock je slučajna prolaznica koja se slučajno nađe za volanom javnog autobusa. Većinu filma u trajanju od 115 minuta ona provodi vozeći autobus, a jedini zadatak je da održava brzinu. Ukrcala se na autobus u Santa Monici, trčeći s kavom u ruci, vičući vozaču autobusa kojega zna po imenu: “Andy, čekaj!” - uobičajena jutarnja rutina. Andy je ranjen, slučajno ga je upucao slučajni prolaznik, a Sandra Bullock se nalazi u situaciji stalne panike. Vozilo se kreće po autoputu 10, smjer Donji grad, s bombom koju kontrolira mjerač brzine, što ju prisiljava da održava brzinu; ukoliko pusti da mjerač padne ispod 50 milja na sat, bus pun putnika odmah će eksplodirati.

Negativac je bivši policajac koji istovremeno traži novac i osvetu. Njegov jedini motiv je bijes i ljutnja zbog nedostatka zahvalnosti od društva kojeg je služio cijeli život. Brojač je jeftini sat od bižuterije koji mu je policijski odjel u Los Angelesu poklonio na dan umirovljenja. Povijest se vraća, posljedica prošle politike dolazi na naplatu; jedini način da izbjegne neizbježni trenutak u kojemu moramo pomiriti račune

sa svojom poviješću jest da ubrzamo, održavamo brzinu, a najmanji gubitak momentuma znači konfrontaciju i razorni sukob.

Pozicija Sandre Bullock je egzistencija bez ikakvih planova za budućnost; riječ je o smišljanju novih strategija da bi se održavao smjer bez usporavanja, jedna minuta po jednu. Privremena rješenja za stalne, beskrajne nizove privremenih hitnih slučajeva. Privremeni pljeskovi za njezine privremene pobjede traju nekoliko sekundi; mora se izumiti kratak trenutak uzimanja zraka prije nove strategije za održavanje brzine.

15. Stvaramo bezbrojne platforme za proizvodnju razlike. Privremene rezidencije i radionice, platforme i autonomni umjetnički kolektivi, svi oni proizvode nove i različite alatke i strategije, podržavajući diferencirane subjektivitete i agende. Ovaj aparatus je neizbježna logika suvremenih načina proizvodnje – festivala, projekata, privremenih suradnji – koji se fokusiraju na ubranu proizvodnju i izraz identiteta i subjektivnosti, umjesto da se proizvedene ideje i alatke implementiraju i pregovaraju u javnoj sferi.

Gdje se ti različiti identiteti susreću da bi pregovarali svoje razlike? Gdje je prostor u kojemu te nove i diferencirane subjektivnosti moraju jedne s drugima sučeliti svoje različite pozicije i agende? I gdje se bavimo strategijama, alatkama i agendama koje smo proizveli prošlog tjedna?

16. Institucija je spora, sve je samo ne suvremena; nije fleksibilna, po definiciji se teško kreće i konzervativna je po ukusu kao i po načinima proizvodnje. Svi se možemo složiti da je to iritantno. Ali u suvremenom dobu - u kojem neoliberalna ekonomija proizvodi zahtjev za brzinom, pristupačnošću, mobilnošću i općom spremnošću da se svi preoblikuju u bilo što u bilo kojem trenutku – sama ta težina i nepodnošljivo fizički karakter zidova i zaposlenika, koji po prirodi odbijaju promjenu, predstavljaju zanimljivu radikalnost.

17. Zašto se toliko resursa za umjetnički razvoj prenosi iz javne sfere kazališta, muzeja i plesnih kazališta u specijalizirane prostore za "umjetničko istraživanje" na akademijama i rezidencijalnim platformama? U posljednjih pet godina, većinu svoje prakse premjestio sam iz kazališta, gdje se rezultat mog rada prezentira kao "umjetnost", u različita mjesta za istraživanje, gdje je rezultat znanje. Što ta promjena znači?

Danas pristupam poslijediplomskim programima i istraživačkim odsjecima s projektima koje sam pokušavao producirati u kazališnim institucijama prije deset godina. To, naravno, ima pozitivnu stranu u tome što (nadam se) istraživački odsjek ima više razumijevanja za vođenje i prezentiranje istraživačkih projekata od prosječnog kazališta. S druge strane, rezultat je rastuća specijalizacija i razdvajanje različitih disciplina što uzrokuje da ni moja estetska praksa niti sadržaj iste ne dolaze u situaciju pregovaranja s neprofesionalcima u javnoj domeni. To postaje polje za stručnjake strogo određenih interesnih okvira koji, baš kao i astrofizika ili neurokirurgija, nikad ne mora biti implementirana niti prevedena u javnu sferu.

Proizvod ove logike globalizirani je tok alata i strategija za proizvodnju proširenih ideja znanja, diskursa, estetike i informacija. No

to isto tako vodi ka razdvajanju u kojoj svaka kutija funkcionira kao satelit za sebe, što proizvodi izolirane, kontekstualno generičke i politički impotentne referentne zajednice.

Outsourcingom rada temeljenom na istraživanju iz kazališnih institucija u akademije odstranjujemo sučelje za potrebnu tenziju i/ili pregovaranje između avangarde i *mainstreama*, što je nekoć bio politički potencijal estetike. Ne postoji strukturalna potreba niti želja da se moja umjetnička praksa prevede u zajedničku sferu i na taj način ostaje proizvod znanja radije nego sredstvo komunikacije i/ili politike.

18. Ovaj skup paragrafa napisan je u obranu Institucije. Trebamo institucije, ne kao proizvođače kanona ili paradigmatiskih kriterija kvalitete, nego kao posrednike između nas i društva koje dijelimo kao građani. Institucija je oružje koje smo izumili kako bismo pregovarali način dijeljenja javne domene; struktura u koju možemo uložiti rezultat našeg rada kako bi se implementirao i sistematizirao izvan vremenskih okvira što prekoračuju životni vijek pojedinaca i generacija. Institucija nije samo nužan aparat kojim se pregovaraju odnosi između nas koji trenutno dijelimo socio-političku sferu, nego i – govoreći s Derridom – sučelje za pregovaranje s onima koji su ne-mi, ne-ovdje i ne sada.

Speed and Gravity

Sandra Bullock and a Resurrection of the Institution

Andres Paulin

The existence of a public realm depends entirely on permanence. If the world is to contain a public space, it cannot be erected for one generation and planned for the living only; it must transcend the life-span of mortal men. Without this transcendence into a potential earthly immortality, no politics, strictly speaking, no common world and no public realm, is possible. The common world is what we have in common not only with those who live with us, but also with those who were here before and with those who will come after us. But such a common world can survive the coming and going of the generations only to the extent that it appears in public.

— Hannah Arendt, *The Human Condition*

1. We all know the dream. In a very generic vision of freedom, you're out running. When you jump over a fence or some other obstacle, instead of landing you suddenly keep levitating, up, up and away, until you find yourself freely floating in the air. The first sensation can be a sensation similar to fear, a sudden and tingling panic of a loss of control, which slowly gives way to a triumphant feeling of sovereignty and invincibility. I don't have this dream very often anymore.
2. This text has been written from various positions of doubt, or maybe rather a number of constructive dilemmas.
3. Contemporary economy is ideologically color-blind; it is simply totally indifferent to resistance. Its main propellant is difference. The difference between the yellow Nike of the last month and the blue Asics of the next week; the tiny glitches separating one category of identity from the other. Because in the logic of the contemporary economics, every new category of identity means a new target group. Capitalism doesn't care one bit about the objective or the ideological agenda behind my projects; as long as they produce difference, they fulfill their task as the fuel making the wheels turn faster.
4. When writing applications for art grants in Sweden, you are asked to define in what way your work – "the project" – is developing/enabling new artistic forms. Yes, of course. But what do we do with all the old, already existing art? And when working with projects aiming at the production of new knowledge, how do we relate to the knowledge from last years' workshops and platforms? It is a machine for the continuous production of discursive and aesthetic redundancy, like gadgets and clothing; following the logic of novelty/fashion, where the task of the new product/knowledge is to outdate the previous.

Yesterday's knowledge, strategy, concept, or notion has to be outdated; not because it actually has been stopped being useful or interesting, it has just become a bit old. It's an obstacle, it stands in our way. In the accelerated logic – where we stay afloat as long as we keep moving, where speed and flexibility is the recipe for our super-powers – neither knowledge nor discourse has the objective of actually interacting with the society or its institutions. It has become a field of its own, separated from the political reality. The task of the new concept is to keep its predecessor out of reach for the reality.

5. SANDRA BULLOCK I:

At 600 km above planet Earth, the temperature fluctuates between +258 and -148 degrees Fahrenheit. There is nothing to carry sound. No air pressure. No oxygen. Life in space is impossible.

Thus starts the film *Gravity* from 2013. I find the kind of unexpected success of the film interesting. How could it be that a movie with only two characters and a story that could be told in half a sentence had such a big impact? Of course, the camera work and the special effects were both spectacular and subtle, George Clooney's smile as captivating as ever, and nobody beats Sandra Bullock when it comes to combining larger-than-life beauty with the qualities of average next-door everydayness. But there must be some other explanation to why the movie was so mesmerizing.

My first thought was that it was the first movie that made me feel like it actually was conceived in a 3D logic – the priority of space before the story making it a moving sculpture rather than a moving image. Then I for completely other reasons spent some time reading Hannah Arendt's "The Human Condition", which opened up a different perspective and potential for the film's narrative. There is an interesting parable between existence in space – the ultimate version of our wish to escape the human condition as "mere earth-bound creatures" – and the contemporary economy, capitalizing the virtual values of mental processes rather than the material products.

Life in space is impossible. But it's neither the extreme temperatures nor the lack of oxygen that make existence in space impossible. Rather, as the title suggests, all threats appear as a result of the lack of gravity. Hit by debris from another high-tech communication center, Sandra Bullock is thrown out spinning into the black void.

— Give me your position!

— *I don't know, I don't know! I... I am spinning! I can't... I can't ...*

— Report your position!

— *GPS is down, I can't, it's down... I can't*

— Give me a visual!

— *I see nothing!*

— *You need to focus! Anything!*

There is no up and no down: once you are set in motion, the accelerated movement continues eternally, and just the idea of getting an overview of even your most immediate territory is ridiculous. Without a force that pulls bodies down to some foundation or point zero, the possible consequences of even the smallest event – dropping a bolt, or the minimal thrust that sends you moving into infinity – is beyond comprehension. Not because of the force of the act itself, but because there is no counter-force. Totally liberated from any form of inertia or

the fixating energy of a common center, any move might send me tumbling away in the isolation of sovereign solitude.

The longing to escape the bound to earth becomes, when fully realized, an existence of infinite terror. In a world defined by its lack of contra-powers, every initiative can evolve into a potentially devastating threat to your very existence.

6. Yesterday I did not participate in the counter-demonstration against a manifestation by The Party of the Swedes, a neo-fascist party touring the Swedish cities trying to gain ground in the upcoming elections. Last Sunday I did participate in the same event in Gothenburg, where I am currently working, but yesterday in Stockholm I did not. It wasn't really an active choice, it just happened that way. It feels wrong that I did not participate.

When the neo-fascists visited Malmö a couple of days earlier, it came to violent clashes when the police protecting the fascist manifestation provoked the leftist activists in a series of confrontations leading to a completely uncalled-for level of violence. Participating at the event in Stockholm would have doubtlessly been the right thing to do.

And yet, in Gothenburg we were 2500 demonstrating against maybe 10-15 fascists, drowning the voice of their leader in whistles, choirs, and rattling keys. In Stockholm, the news reported that 14000 people gathered to protest against 100 fascists; again shouting, whistling, and chanting, expressing resistance to the growing wave of racism and fascism. More than one week of medialized momentum, a fortnight before the elections; the images and sound of politics, confrontation, and conflicts at a manifestation initiated by a fascist party. The resistance they met was their manifestation.

7. Over the last decade, I must have used the term "difference" in hundreds of applications, project descriptions, and essays. An endless row of platforms and projects aiming at the "multitudes" of identities/forms of expression/subjectivities/practices – the content has varied, but the objective has always been defined with this rather generic criteria of "difference". Difference is good; no matter if I work with a theatre project or launch a pedagogic platform, my work is somehow always based on the objective of enabling as many different perspectives and subjectivities as possible to share a temporary time-space. This, I still think, is something positive.

8. In her essay *The Institution of Critique*, Hito Steyerl writes:

If in the first wave of institutional critique criticism produced integration into the institution, in the second one only integration into representation was achieved. But now in the third phase there seems to be only integration into precarity. (...) Critical institutions are being dismantled by neo-liberal institutional criticism, this produces an ambivalent subject which develops multiple strategies for dealing with its dislocation. It is on the one side being adapted to the needs of ever more precarious living conditions. On the other, the need seems never to have been greater for institutions that could cater to the new needs and desires that this constituency will create.

Over the last half century, the repeated waves of institutional critique have been the vitalizing engine of artistic development in the western

hemisphere. Fields and individuals that have practiced a continuous reflection and expanded the thresholds, limitations and possibilities of their institutions – buildings, organizations and aesthetic tradition – have flourished, whereas those who have stayed passive in relation to the institutional function of normative authority and the gatekeeper have stagnated. This much we know.

The institutions of the 20th century still carried the legacy of the national state, operating as an apparatus to define the narratives of coherent national identities. This task, most of us today would say, has become significantly outdated – but only on a superficial level. It's of course difficult for any serious museum, theatre, or university to formally claim to represent the true Swedish/German/Croatian identity. But on the other hand, this primary, central objective hasn't really been replaced by any other aim or task.

We are often using the metaphor of the dinosaurs for these big, clumsy, and old organizations – but what happens if we follow the line of comparison? Is a society without institutions still a society? How can we think institutional critique in the context of the institution as an endangered species? In our time – when post-fordist economy is transforming the existing platforms into cultural shopping malls, where knowledge, aesthetics, and politics are produced and consumed in as generic forms as possible – is it possible to rethink and re-claim the institution as a necessary mediator between the society and its citizens?

9. All the knowledge produced in all the platforms, residencies, temporary communities – where does it go? What happens to it? All the collaboratively produced toolboxes, all the texts written in all the collectively edited publications – where do they go? All the processes – aesthetic, politic, and pedagogic – with an explicit or implicit objective of addressing the growing neoliberal capitalism; where do they end up? Of course, most of us agree that there can't be any rational causality between artistic work and the "real" world – like Ad Reinhardt has said: "Art is art and everything else is everything else". But still?
10. In 1988, after the introduction of the Perestrojka, but before the fall of the Soviet Union, the president of the United States of America, Ronald Reagan, gave a speech at the Moscow State University. One decade before the internet became accessible to the average citizen, the former Hollywood Cowboy addressed the need of universally embracing what he called the "new economy".

Standing here before a mural of the Soviet revolution, I want to talk about a very different revolution that is taking place right now, quietly sweeping the globe without bloodshed or conflict. Its effects are peaceful, but they will fundamentally alter our world. It's been called the technological or information revolution, and as its emblem, one might take the tiny silicon chip. Information technology is transforming our lives. Microcomputers today aid the design of everything from houses to cars to spacecrafts; they even design better and faster computers.

We're emerging from the economy of the Industrial Revolution – an economy confined to and limited by the Earth's physical resources – into "The Economy in Mind", in which there are no bounds on human

imagination and the freedom to create is the most precious natural resource. In the new economy, human invention increasingly makes physical resources obsolete. We're breaking through the material conditions of existence to a world where man creates his own destiny.

Today the world looks expectantly to signs of change. There are some, I know, who fear that change will bring only disruption and discontinuity, who fear to embrace the hope of the future – sometimes it takes faith. It's like that scene in the cowboy movie "Butch Cassidy and the Sundance Kid".

The posse is closing in on the two outlaws, Butch and Sundance. They find themselves trapped on the edge of a cliff, with a sheer drop of hundreds of feet to the raging rapids below. Butch turns to Sundance and says their only hope is to jump into the river below. But Sundance refuses. He says he'd rather fight it out with the posse, even though they're hopelessly outnumbered. Butch says "That's suicide" and urges him to jump. Sundance still refuses and finally admits "I can't swim." Butch breaks up laughing and says "You crazy fool, the fall will probably kill you."

And by the way, both Butch and Sundance made it, in case you didn't see the movie.

11. The Institution is neither constituted by the people inhabiting it nor by the walls defining its physical limits, but rather by how the result of the total potential produced within its structure is implemented, translated, and communicated into the public sphere as collective property and experience.
12. The old trope of the avantgarde vs. the mainstream is no longer valid; nor is the dichotomy of the elite vs. the common man – in terms of aesthetics, this always was a pseudo-opposition anyway. Not even the idea of the autonomous artist vs. the institution makes sense anymore; these are all figures of fake dialectics. The important question is: where do they meet, what interface do they have to share?
13. In February 2014, Facebook announced that its users are no longer limited to chose between the two genders "female" and "male". As of February 13, the social network allows us to express our unique individuality through no less than 56 gender identities. This, of course, is a victory not only for everyone describing themselves as queer, LGBT, or transgender, but also for the rest of us who feel general resistance against being boxed in and inscribed into narrow social categories. But on the other hand, Facebook is a company making their profit mainly by providing targeted advertisement. And as from the February 13, Facebook can offer no less than 54 new target groups to their advertising customers.
14. SANDRA BULLOCK II:
 - *Why is all this happening? What did we do? Bomb the guy's country or something?*
 - *It's just a guy who wants money.*
 - *So, what's this guy's deal?*

- *A while back he held some people for ransom. It went sour and now he's a little pissed at me.*
- *What has that have to do with us?*
- *Nothing. It's a game. If he gets the money, he wins. If the bus blows up he wins.*
- *What if you win?*
- *Then tomorrow we play another one.*
- *But I'm not available to drive tomorrow. Busy.*

In *Speed* from 1994, Sandra Bullock is a random passenger who for random reasons finds herself behind the steering wheel of a public bus. She then spends the major part of the film's 115 minutes driving the bus, a task with the sole objective of keeping up the speed. She has boarded the bus in Santa Monica, running with a coffee cup in hand, shouting to the bus driver – whom she knows by his first name: "Andy, wait!" – the usual morning routine. Now Andy is wounded, randomly shot by a random passenger, and Sandra Bullock is thrown head first into a situation of continuous urgency. The vehicle is moving along Highway 10, direction Downtown, with an attached bomb controlled by the speedometer, forcing her to keep the speed; should she let the meter drop below 50mph, the bus full of passengers will immediately explode.

The bad guy is a former cop seeking both money and revenge. His only motive is anger and resentment for the lack of gratitude from a society he has served his entire life. The timer of the bomb is a cheap, fake gold watch the LAPD gave him on the day of his retirement. History is coming back, the consequence of past politics is taking its toll; the only way to avoid the inevitable moment where we have to settle accounts with our past is to accelerate, to keep speed, and the smallest loss of momentum means confrontation and a devastating conflict.

Sandra Bullock's position is existence without any plans for the future; it is all about inventing new strategies for staying in course without dropping speed, one block and one minute at a time. Temporary solutions to a constant, endless series of temporary emergencies. The passengers' temporary applauses for her temporary victories linger a couple of seconds; a brief moment of catching our breath before a new strategy to maintain speed has to be invented.

15. We are creating an infinitely increasing number of platforms to produce difference. Temporary residencies and workshops, platforms and autonomous art collectives, they all produce new and differentiated toolboxes and strategies, supporting differentiated subjectivities and agendas. This apparatus is the inevitable logic of our contemporary modes of productions – festivals, projects, temporary collaborations – focusing on an accelerated production and expression of identity and subjectivity, rather than the implementation and negotiation of the produced notions and tools in the public sphere.

Where do these different identities meet to negotiate their differences? Where is the space where these new and differentiated subjectivities have to confront their different positions and agendas with each other? And where do we deal with the strategies, toolboxes, and agendas that we produced last week?

16. The Institution is slow, it is everything but contemporary; it's not flexible, it is by definition heavy to move and conservative in taste as well as modes of productions. This, we can all agree, is of course annoying. But in the current age – where the neoliberal economy produces a 24/7 demand of speed, accessibility, flexibility, mobility, and general readiness of everyone to transform into anything at any time – the very heaviness and unbearably physical character of both the walls and the staff, who by nature refuses change, entails an interesting radicality.

17. Why is so much of the resources for artistic development transferred from the public sphere of theatres, art houses, and dance theatres to the specialized and compartmentalized spaces for “artistic research” at academies and residency platforms? Since 5 years, I have moved a major part of my practice from the theatres, where the result of my labor is presented as “art”, to various research venues, where it is presented as “knowledge”. What does this change signify?

Today I approach postgraduate programs and research departments with projects that I would have tried to produce at a theatre institution 10 years ago. This, of course, has a positive side to it in the sense that (hopefully) the research department at a performing arts academy has a better understanding of how to facilitate and present explorative projects than the average theatre venue. On the other hand, the result is an increased specialization and compartmentalization of different disciplines in the field, with the effect that neither my aesthetic practice nor its content is confronted with a situation where it has to be negotiated with a public realm of non-specialists. It becomes a field for experts with a highly specified frame of interest that, just like astrophysics or brain surgery, is never meant or asked to be implemented or translated into the public sphere.

The product of this logic is a globalized flow of tools and strategies for the production of expanded notions of knowledge, discourse, aesthetics, and information. But it also leads to compartmentalization, where every box is operating as its own satellite, thus producing isolated, contextually generic, and politically impotent communities of references.

By outsourcing all the research-based work from the theatre institutions to the academies, we are removing the interface for the necessary tension and/or negotiation between the avantgarde and the mainstream, which used to be the political potential of aesthetics. There is no structural need or wish for my artistic practice to translate itself to a common sphere, and thus it is kept as a commodity of knowledge rather than a vehicle for communication and/or politics.

18. This set of paragraphs has been written in defense of the Institution. We need our institutions, not as the producers of canons or paradigmatic quality criteria, but as mediators between ourselves and the society we share as citizens. The institution is the tool we have invented in order to negotiate how to share a public realm; a structure where we can invest the result of our work to be implemented and digested over timeframes exceeding the lifespan of individuals as well as generations. The institution is not only the necessary apparatus to negotiate the relations between us who are presently sharing a socio-political sphere, but also – to speak with Derrida – an interface for negotiation with those who are not-us, not-here, and not-now.

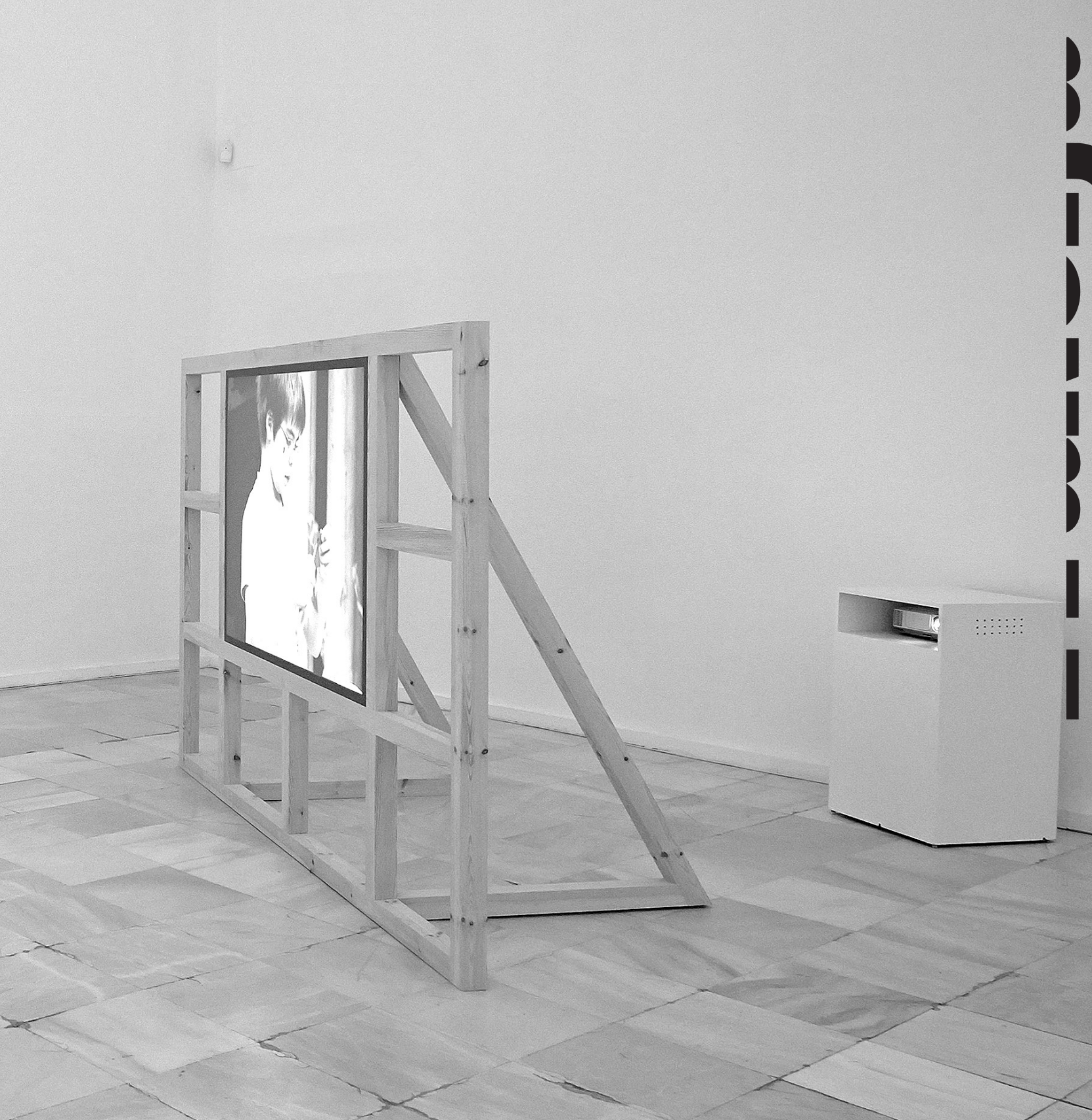


Adelita Husni Bey

Rođena 1985. u Milanu. Živi u New Yorku.

Razglednice s pustog otoka, 2010.-2011.

Rad se temelji na trodnevnoj radionici održanoj u osnovnoj školi Ecole Vitruve u Parizu. Tijekom radionice djeca su pozvana da se sama organiziraju na "pustom otoku", kao u romanu *Gospodar muha* Williama Goldinga.



Adelita Husni Bey

Born in 1985, Milan. Lives in New York.

Postcards from the Desert Island, 2010–2011

The work is based on a three-week workshop held at the Ecole Vitruve, an elementary school in Paris. During the workshop children were invited to organize themselves on a "desert island" (as in William Golding's novel *Lord of the Flies*).

Mrtvo mišljenje

Florin Flueraș

Prevela s engleskog Marina Miladinov

Čovjek si treba dopustiti
perspektivu ne-znanja u
obliku smrti.

— Bataille

“Shvatiti” koncept ništavila ne
znači vidjeti ništavilo, nego
umrijeti.

— Levinas

Živo mišljenje

Pостоji jedan apsolutno očit i normalan korak, gotovo pa nalog, prešutni zahtjev da činimo što trebamo činiti kako bismo osigurali i poboljšali svoj život. Mi želimo uspjeti, želimo postići nešto na ovome svijetu. Naše mišljenje, zapažanje i ponašanje oblikovani su vjerovanjem u naš život (odnosno njegovo poboljšanje) i to nam je smjernica u svakodnevnim aktivnostima, u moralnim i političkim stavovima. Živo mišljenje uvijek se iznova utvrđuje, i to živo, zdravo mišljenje neprekidno utječe na naš razvoj kao zdravih i funkcionalnih ljudskih bića. A kao ljudska bića mi želimo da se oko naših zdravih navika oblikuje zdrav i živ svijet.

William James bio je svjedokom procesa u kojemu je zdravo mišljenje postalo novom religijom, ili barem novom podlogom za stare religije sredinom 19. stoljeća, kada je uspon liberalizma doveo do “pobjede zdravog svjetonazora” u odnosu na morbidnost stare “teologije paklenog ognja”. Zdravi svjetonazor vjeruje u univerzalnu evoluciju, u “sveopći meliorizam” i napredak, te cijeni “pobjedonosnu učinkovitost hrabrosti, nade i povjerenja”. Zdravi svjetonazor potiče optimistični, “mišićavi stav”, sličan onome koji podrazumijeva pokret “Don’t Worry” sa svojim motom da bismo si neprestano trebali ponavljati: “mladost, zdravlje, vitalnost!” No zdravi svjetonazor također donosi prezir: prema dvojbi, strahu, brizi i “svim nervoznim i opreznim stanjima uma”. Za zdrav um “stav nesretnosti nije samo bolan, nego je i bijedan i ružan”. Nemoguće je održati to stanje zdravog svjetonazora bez istodobnog “revnog naglašavanja blistavijih te minimiziranja mračnijih aspekata objektivne domene stvari... mi skrećemo pozornost s bolesti i smrti koliko god to možemo; a beskonačni pokolji i nedostojnosti na kojima se zasniva naš život metu se pod tepih i nikada se ne spominju.”⁰¹

Zdravo mišljenje izbjegava morbidnost i nastoji biti optimistično, no to nije odviše važno jer se morbidnost nalazi u samome svijetu – mi možemo napustiti morbidnost, ali morbidnost neće napustiti nas. Vjerujemo u život i privrženi smo značajkama ovoga svijeta, no taj svijet je osuđen na propast, i mi smo osuđeni na propast. Kao što svi znamo, smrt je daleko moćnija od života, i to barem osjećamo ako i ne mislimo tako. No smrt nije više samo osobni problem; nalazimo se u eri smrti, u umirućem svijetu. Danas znamo da se nalazimo usred izumiranja – u razdoblju najbržeg izumiranja vrste, bržem nego što je bilo ono u kojem su izumrli dinosauri, budući da smo suočeni s klimatskim promjenama, s neposrednim nestankom resursa, s katastrofalnim ekonomskim kaosom i tako dalje. Ta propast planeta utječe na naš način zapažanja, mišljenja i osjećanja, budući da na neki način primjećujemo te promjene i pogođeni smo njima čak i onda (ili osobito onda) kada ih nismo svjesni. No ako ih nismo svjesni, za to postoji razlog, i to neovisno o tendenciji

⁰¹ William James, *The Varieties of Religious Experiences*

zdravog mišljenja kojim se nastojimo obraniti od uznemirujućih misli.

Whitehead povezuje koncept "života" s konceptom individualnosti i sa "složenim procesom združivanja u jedinstvo postojanja svih onih podataka koje nam fizički procesi prirode prikazuju kao relevantne".⁰² To bi se moglo smatrati jednim od prvih koraka prema živom i zdravom mišljenju, zajedno s onime što bismo mogli nazvati usvajanjem životne perspektive kao perspektive proto-sebstva koje počinje sužavati iskustvo u skladu s vlastitim interesima. Ili, kako kaže Claire Colebrook, "upravo je želja za potpunosti, koja tjera organizam da se udruži s ovim svijetom, ono što će ga također sprečavati u tome da vidi svijet u bilo kojem drugom svjetlu osim vlastitoga."⁰³ Premise aktualne politike nastale su usporedno sa životom i prirodno su dio života. U tom "životu" možemo nazrijeti zametke mišljenja koje je instrumentalno, utilitarno, samodostatno i menadžerijalno. Tu raste neki život, uspostavlja se neki identitet, neko živo mišljenje nameće se upravo kroz taj napad na okoliš. Mišljenje koje proizvodi i biva proizvedeno "zlonamjernim životom" zbog kojega će "zemlja i dalje biti žrtvovana sljepilu organskog mišljenja koje može ustrajati isključivo na vlastitoj, samorazumljivoj vrijednosti."⁰⁴ Naša zdrava ljubav prema životu jednaka je uništenju života.

Mi uviđamo da su naši načini viđenja, osjećanja, mišljenja i ponašanja istovjetni s izumiranjem života i uplašeni smo, no kao u stampedu ili u bilo kojem drugom trenutku kada imamo previše ili premalo informacija, glavnu ulogu preuzima oponašanje. Mi naprosto potenciramo i ubrzavamo ono što čine drugi i što poznamo, naime naše jedno živo i zdravo mišljenje. Naturalizirana panika održava parametre mišljenja nepromijenjenima. Sličnu blokadu predstavlja i želja za oponašanjem prošlosti. Zrak je ispunjen nostalgijom: možda se možemo vratiti unatrag, u vrijeme prije raščaravanja svijeta, prije nego što smo izgubili dodir sa sobom samima i s prirodom, prije nego što je život postao nasilan i instrumentalan. Možda bismo ponovo mogli imati magično mišljenje iz razdoblja prije nego što su vještice spaljene kako bi se stvorio prostor i momentum za ubrzanje našeg zloradog mišljenja. Možda ponovo možemo imati potpuniji i smisleniji odnos s okolišem. Možda možemo smanjiti razdaljinu naspram prirode i ponovo biti priroda. Možda se nešto može učiniti kako bi se čovjek reanimirao i ponovo postao osjetljivim, empatičnim bićem, kako bi ponovo osjećao – i možda će to unapređenje života vratiti nadu pa će ponovo postojati budućnost...

Ako današnje panično zdravo mišljenje nije dobra opcija, a nostalgičan povratak u prošlost čini se nemogućim i nezanimljivim, kako bi bilo da ubrzamo put u budućnost? Možda se izlaz iz optimistične i destruktivne prosvječenosti nalazi u njezinu ubrzanju – "jedini izlaz nalazi se u tome da pređemo cijeli put". Prema Batailleu, Deleuzeu i Nicku Landu, jedan od poteza posljednjih godina jest ubrzanje razuma, odnosno epistemički akceleracionizam. Negarestani smatra da je za "staru racionalnost" bio i jest tipičan stav izbjegavanja i potiskivanja. Klasični racionalizam verificira ono što već poznaje i ne može se mobilizirati kako bi se suočio s nejasnim i nepoznatim. Upravo zbog toga čini se krutim i dogmatskim, a spaljivanje vještica njegov je zaštitni znak. Negarestani se zalaže za novi uzlet racionalnosti – novu racionalnost, koja se više neće bojati iracionalnog i nepoznatog. Nova racionalnost srodna je kaubojima s Divljega Zapada, ona je "graničar razuma" – nositeljica nasilja razuma. Nova racionalnost "koristi kompletni arsenal na granici iracionalnoga". Umjesto da odbaci iracionalno, ona se s njima frontalno suočava, no ne čini to kako bi ga verificirala, nego kako bi zamislila nove metodologije razuma.⁰⁵

02 Alfred North Whitehead, *Modes of Thought*

03 Claire Colebrook, *The Death of the PostHuman: Essays on Extinction*

04 Ibid.

05 Reza Negarestani lecture at PAF, 2013

Taj novi racionalistički pristup započinje s nužnošću minimalizacije pretpostavki. Kada eliminirate gotovo sve, uključujući bogove, vjerovanja i misticizam, stvarnost je minimalna pustinja od koje možemo početi konstruirati pravila i prakse pomoću kojih ćemo rukovati sami sobom i prirodom, spoznati sebe same dok se uspostavljamo. Svijet raste oko razuma koji sam sebe proširuje. To je svijet u kojemu se počinjemo primicati istini i dobroti "igrom navigacije".⁰⁶ Čini se da je pravi način za konfrontaciju s nepoznatim krenuti od samog početka i izgraditi potpuno vedar svijet, svijet bez tame, bez nepoznatoga. No što ako, nakon što smo uistinu minimalizirali pretpostavke, ne završimo s vedrim svijetom u kojemu se lako snalazimo, nego s nečime bližim ništavilu, praznini i neprobojnoj tami?

Tu je i novi racionalistički projekt, za koji se čini da dijeli sudbinu starog racionalizma. Stengers je tu sudbinu prikazala opisujući Descartesa kao sićušnu figuru okruženu tamom, sa svjetiljkom koja oko sebe širi beznadno malen krug svjetlosti. Prema njezinu mišljenju, Descartes se vrti u krug ponavljajući: "Mislim, dakle jesam; mislim, dakle jesam; mislim, dakle jesam..."⁰⁷ Nadovežemo li se na tu analogiju, čini se da se krugovi novih racionalista šire, a svjetlost jača. Ili, parafraziramo li Jüngerovu opasku o filozofima nesvjesnoga koji istražuju tamu pomoću džepne svjetiljke, možemo reći da novi racionalisti izučavaju tamu pomoću najsnažnijih projektoratora koji su ikada stvoreni. Ta slika – napad na nepoznato golemim projektorima u moru tame – nije samo urnebesno smiješna, nego je na neki način i beznadno junačka. Radi se o čudnovatom super-zdravom mišljenju, i razmišljamo li po Nietzscheovoj logici da je "noć također sunce", možda možemo reći i da nakon određene točke pretjerane svjetlosti nastaje tama.

Bilo kako bilo, tama se čini neizbježnom. Što možemo učiniti kada shvatimo da smo suočeni s tamom u kojoj se ne možemo snaći, budući da je ne možemo rasvijetliti niti pristupiti joj pomoću razuma? Ne možemo ostati gdje jesmo jer se prosvijećeni svijet urušava, a ne posjedujemo niti nužne sposobnosti kako bismo pristupili tami. To je mjesto gdje bi se Mrtvo Mišljenje moglo pojaviti, u sumraku razuma, gdje prestaje nada, a preostale opcije prilično su mračne, negativne i mrtve. Umjesto da ubrzavamo novi racionalizam, možda bismo trebali pripremiti novi misticizam za tamu koja je ovdje, a u kojoj se ne možemo snaći. Mrtvo Mišljenje započinje kao ubrzavanje u pogrešnom smjeru, pristup tami pomoću tame. A kao ubrzani korelacionizam s obratom – sve ste to vi, no vas nigdje nema.

Mišljenje smrću

Za Levinasa je svjetlost preduvjet za smisao i mišljenje, no ona je također preduvjet za vlasništvo, koje "sačinjava svijet": "svijet je dan i shvaćen kroz svjetlost... čudo svjetlosti suština je misli: upravo zahvaljujući svjetlosti neki predmet, iako dolazi izvana, već pripada nama na obzoru koji mu prethodi."⁰⁸ Svjetlost je povezana s registriranjem informacija o poznatome i spoznatljivome, ona je temelj zdravog i živog mišljenja. No pod krinkom svjetlosti skriva se i nešto uznemirujuće. Neka čudna noć ponekad se naslućuje u najobičnijim trenucima čistog zdravog mišljenja, i "različiti oblici noći" mogu se pojaviti tijekom dana. "Osvijetljeni predmeti mogu nam se javiti kao da su u sumračnim oblicima. Poput nestvarnog i izokrenutog grada na koji naiđemo nakon iscrpljujućeg putovanja, stvari i bića doimlju nas se kao da više se sačinjavaju neki svijet, i mi plutamo u kaosu njihova bivanja."⁰⁹ Ne samo da je svjetlost uvijek obavijena tamom, nego i ta tama ustraje, čak i u

06 Ibid.

07 Isabelle Stengers via Andreling, *Gestes Spéculatifs lecture*

08 Emmanuel Levinas, *Existence and Existents*

09 Isabelle Stengers via Andreling, *Gestes Spéculatifs lecture*

najljepšim trenucima, u najdivnijim osunčanim pejzažima. Svi to znamo i možda osjećamo ponekad kada smo "slabi": "nešto mračno, nešto poput ponora uvijek pronalazi put do čiste ljepote takvih slika, nešto što se obično drži u rezervi, nekakva sveobuhvatna prisutnost koje smo neprestano svjesni."¹⁰

Ako ništa drugo, vrijeme će rastočiti našu obranu i postat ćemo slabi i ranjivi naspram te tame, koja nije samo rijedak i poseban sastojak dnevne svjetlosti, nego je stvarnost u pozadini površinskog spektakla svjetlosti. Noć ne samo da se uvijek iznova vraća, nego je neprestano prisutna. Ili, Cioranovim riječima: "Isprva mislimo da se krećemo prema svjetlosti; zatim, iscrpljeni besciljnim hodom, gubimo orijentaciju: zemlja, sve nesigurnija, više nas ne drži; otvara se pod našim nogama. Uzalud slijedimo put prema osunčanom cilju; sjene se uzdižu u nama i ispod nas." U tom kontekstu izvor "svih životnih zala" naša je "želja da postojimo neprimjetno i istodobno besramno" – jer to je odviše optimistična koncepcija života, koja ne uzima u obzir činjenicu da je "život ono što se raspada u svakom pojedinom trenutku; to je monoton gubitak svjetlosti, bezlično rastvaranje u tamu, bez žezala i bez aureola."¹¹ Ili, kako je Nick Land to kasnije formulirao, ta "grozničava opscenost koju nazivamo 'životom'... javlja se kao stanka na putu energije; kao krhka stabilizacija i komplikacija solarnog propadanja."¹²

Minimum optimizma neko se vrijeme može održati, uz velik utrošak energije, no nakon nekog vremena više nije moguće ustrajati u naporima koji su nužni kako bi se zadržala nada u život. Opsesija životom samo je grč, nekakva kratkotrajna ukrućenost pred nepoznatim, neka jedna i malena prepreka na putu prema uništenju. Što god mi činili, smrt je u svakoj radnji, ona je stvarnost i krajnji cilj svega. Sve je mrtvo ili na putu prema smrti. S toga gledišta opsjednutost životom djeluje poput neke čudnovate bolesti. Potrebna nam je zapanjujuća kognitivna akrobatika kako bismo neko vrijeme uspjeli održati svoju normalnu "nerealnost", svoje jedno zdravo mišljenje. Potreban je priličan napor kako bismo to stanje održali: pa zašto onda ne odustanemo? Čini se da smo na dobrom putu da se oslobodimo, da napustimo te blistave izgleda za život. Zaštitna ovojnica života danas je veoma tanka. Zahvaljujući trima glavnim aspektima suvremenog mišljenja – materijalizmu, znanstvenom racionalizmu i ideji napretka – "postoji osjećaj besmislenosti u ovom čisto materijalističkom i mehanicističkom svijeta, kao i prateća svijest o ništavilu, koja se nalazi skrivena odmah pod površinom svijeta."¹³

No odlučujući čimbenik koji ometa naše zdravo mišljenje jest događaj izumiranja. Izumiranje djeluje kao nova gravitacijska sila koja pogađa sve i skreće mišljenje u drugom smjeru. Sve što je bilo normalno i obično sada postaje apsolutno smiješnim. Dobar dio onoga što je bilo patološko sada se smatra razumnim. U filmu *Melancholia* Justine je sestra koja je dopustila da skoro izumiranje djeluje na njezino mišljenje i osjeća je. Iako se s gledišta zdravog mišljenja ponaša suludo, ona je jedina koja se prilagodila stvarnosti izumiranja. Shaviro (citirajući Dominica Foxa) nazvao je taj patološki potez "militantnom disforijom", odnosno "stanjem bivanja koja više ne vidi svijet kao svoj vlastiti, niti sebe kao dio tog svijeta". Kako kaže Fox, "razlika između žive i mrtve tvari urušava se. Svijet je mrtav, a život se unutar njega javlja kao neka iracionalna prisutnost ili nepodnošljiva izraslina."¹⁴

Ako sjene Melankolije odviše narastu, doći će vrijeme kada optimistično živo mišljenje više neće moći skrivati činjenicu da je bivanje patnja, a "život je zlo". Ono što je u očima zdravog mišljenja ludilo i depresija, naprosto je osipanje koprane zdravog mišljenja. Postoji patnja koja nije povezana s

¹⁰ Thomas Ligotti, *The Shadow at the Bottom of the World*

¹¹ Emil Cioran, *A Short History of Decay*

¹² Nick Land, *The Thirst for Annihilation*

¹³ Keiji Nishitani, *Religion and Nothingness*

¹⁴ Steven Shaviro, *Melancholia or, The Romantic Anti-Sublime*

određenim aspektima "mog života", nego je to patnja samog bivanja, patnja koja je sastavni dio djelovanja i tvari Svemira. Patnja koja je temelj postojanja.¹⁵ "Svi mi imamo nešto zbog čega patimo, no nitko više od onoga tko zna i osjeća da jest. U usporedbi s time svaka je druga patnja travestija prave stvari. Taj čovjek, naime, osjeća pravu patnju, jer on zna i osjeća ne samo ono što jest, nego i to da jest."¹⁶

U paradoksalnom, uroborskom tipu filma izumiranje se približava "sebstvu" i utječe na nj (jede ga), jer ono je uzrok izumiranja. Možda bismo pod sjenom Melankolije trebali prigrliti to izumiranje "sebstva" kako bismo dobrovoljno zauzeli stajalište smrti i priznali da je "od samoga početka život istovjetan sa smrću. To znači da se sva živa bića, onakva kakva jesu, mogu sagledati pod Obličjem smrti."¹⁷ Sagledate li to sa stajališta budućnosti, ne možete imati drugačije gledište do onoga zaraženog smrću. A ta perspektiva dolazi zajedno s novim užasom – užasom življenja. Užas življenja i užas smrti zrcale se kao u etruščanskom mučenju, gdje se živo tijelo sučeljava, koliko god je moguće blizu, s lešom sve dok ne istrunu zajedno. Prema Negarestaniju, istinski i često zanemarivani užas u ovom je slučaju užas života viđenog kroz oči mrtvacu. "Doista, živom čovjeku zastrašujuće je vidjeti se kao mrtvacu; no pravi je užas mrtvacu biti prisiljen gledati nekoga tko je navodno živ, a vidjeti sebe kao živog mrtvacu, mrtvacu oživljenog tim sumnjivim živim", što je mučenje "mrtvih animizmom živih."¹⁸

Perspektiva smrti ili mrtvih možda je previše, a iz istog razloga i premalo – jer mogla bi biti odviše udaljena od našeg stvarnog ponašanja i iz tog razloga teško može stupiti u odnos s našim životnim aktivnostima i doista na nas utjecati. Činjenica da je smrt ultimativna nepoznanica može biti toliko udaljena i daleka istina da time postaje nefunkcionalnom. Paradoksalno je da bi perspektiva smrti mogla biti jednako stabilna i čvrsto utemeljena u smrti kao što je perspektiva živih utemeljena u životu. To se lako može pretvoriti u nekakav čudnovati oblik zdravog mišljenja, nekakvu igru morbidne mašte koja je odviše spektakularna i pretjerana, a da bi nas doista ugrožavala. No zona između smrti i života, ili zona smrti-života, u kojoj je sačuvana minimalna perspektiva živih, dovoljno kako bi strah od smrti i mišljenje smrću bili djelatni, čini se daleko više nagrizaćom za zdravo mišljenje.

U raznim mističnim tradicijama neprestana prisutnost smrti u blizini svake radnje omogućuje stvarno viđenje stvari, odnosno onoga što je doista bitno. Slično tome, istančana i neprestana prisutnost smrti zbog izumiranja može dati osjećaj za ono što je doista važno u širim razmjerima. Mišljenje i djelovanje moraju uzeti tu golemu silu u obzir. Postoji konkretan problem kod većeg dijela političkog mišljenja koje još uvijek djeluje u skladu s paradigmatom napretka i poboljšanja, što je u potpunom neskladu s vremenom ubrzane kontrakcije i opuštanja, u kojemu se nalazimo. Svijet se urušava, i svaka politika, svako mišljenje o sadašnjosti moraju to uzeti u obzir. Pitanje je stoga sljedeće: kako ubaciti smrt i strah u ono što doista činimo, a ne samo u ono što zamišljamo? Što je još moguće pronaći u smrti i tami osim (doista vrlo zanimljivih) misaonih igara, granica mišljenja ili estetskih iskustava negativnog sublimiranog?

15 Nicola Masciandaro, *A Matter of Sorrow*

16 *The Cloud of Unknowing*

17 Keiji Nishitani, *Religion and Nothingness*

18 Reza Negarestani, *The Corpse Bride: Thinking with Nigredo*

Mrtvo mišljenje

Svjetlost je iluzija, a ono što se javlja uvijek je ispod potencijala, ispod očekivanja. Uđete li u mračan prostor i upalite svjetlo, doživjet ćete trenutak iluzije (i olakšanja), obično gotovo neprimjetan: sve je daleko manje od onoga

što bi moglo biti. Obećanje tame uvijek se izjalovi kada svjetlost krene u napad. No i sama tama obično je iluzija. Prema Cioranu, tama može biti "jednako mediokritetna kao i svjetlost", vjerojatno zato što "ni sama noć nikada nije dovoljno mračna kako bi nas spriječila da se u njoj odražavamo."¹⁹ Obično implicitno dodajemo imaginarnu svjetlost i vid svakoj tami, neprestano joj namećući svjetlosni kontinuitet, automatski ispunjavajući tamu onime što poznajemo i projicirajući u nju svoj vlastiti svijet. Za Bataillea svijet predmeta ustraje u "jednostavnoj noći" zahvaljujući pozornosti koja djeluje "putem riječi". No postoji i tama koja nije odsutnost svjetlosti, nego "apsorpcija u vanjskost" putem srca koje se proširilo te više nije organ, nego "cjelokupni senzibilitet".²⁰

Taj je senzibilitet upravo ono što se obično izbjegava kako bi se održala određena razina mentalnog zdravlja. Potencijal, strah, nepoznato: sve se to automatski evakuira iz svake pojedine noći. Instinktivni i prirodno "patološka" senzibilitet izbjegava se u svim društvima. Poželjnije je ne imati dušu nego imati takvu koja je izvor straha zbog njezine nestabilnosti i dodira s nepoznatim. U amazonskom plemenu Wari duša ne daje tijelu osjećaje, misli ili svijest, nego mu daje nestabilnost. Urođenici smatraju da "zdravi i aktivni ljudi nemaju dušu (zapletaj duše)."²¹ Duša koja daje nestabilnost nezdrava je i nije poželjna. Zdravi pristup daje prednost sigurnom i spoznatljivom teritoriju, prostoru koji se može uvijek iznova ojačati živim navikama i zdravim mišljenjem. To je prostor koji uvijek ostaje osvjetljen – čak i ako ugasite sva svjetla.

No što ako, slijedeći nekakav patološki poriv, poželite pobjeći iz tog živahnog i blistavog zatvora, o kojemu Clarice Lispector tako oštro kaže: "Mogu razumjeti samo ono što se meni osobno događa, no događa li se samo ono što razumijem?"²² Mogući odgovor na to pitanje nudi nam Ivan od Križa: "Kako bi postao ono što nisi, moraš krenuti putem na kojemu nisi."²³ Problem je u tome što je jedini put kojim znate ići onaj na kojemu jeste. Sve za što ste sposobni proizlazi iz onoga što znate. A put na kojemu jeste rezultat je kretanja poznatim putovima. Ustvari, to je zatvor koji ne možete napustiti i za koji ne postoji znanje o tome kako ga napustiti, budući da ste i vi i sve znanje koje imate (i možete imati) taj zatvor. Uvijek ste na poznatim cestama koje vode u poznate zemlje, i tu nema vanjskosti, nema tame – svugdje i sve je odviše istovjetno s vama.

Nije čudo da je u većini mističnih i šamanskih pristupa upravo to točka u kojoj se susreću samouništenje, raspeće, dezintegracija ili sakaćenje. U naše doba to se čini ponešto pretjeranim i neprimjerenim, budući da ne postoje društvene i kulturne sredine, aktivni rituali ili vjerovanja koja bi poticala takva mistična djelovanja na ovome svijetu. Ne postoje osnove ili moguća vjerovanja koja bi nas navela na spektakularan korak u unutrašnjost zatvora. Ako ne možemo poduzeti veliki, mistični i dramatični korak samouništenja, opcija koja nam preostaje jest krenuti od nule, od malenih koraka samopromjene na razini mikro-ponašanja, mikro-percepcija i slabih afekata – razviti neku vrstu nižeg misticizma koji djeluje na atomskoj razini svakodnevnog ponašanja, pri čemu tek treba razviti tamu, vanjskost, nepoznato, pa možda čak i smrt.

Crna kutija kazališta moguća je sredina za taj niži misticizam, jer ona potiče usredotočenost na detalje života, na distanciranost postupaka, misli i afekata od svakodnevnog stvarnosti, ljudi, predmeta, pa čak i rada pomoću apstraktnih oblika ponašanja i stanja duha. Crnilo zidova pomaže nam da usredotočimo pozornost na bilo koji predmet, osobu, pokret ili misao koji se uvode u toj kutiji, a zidovi su također neprestani subliminalni podsjetnik na

19 Emil Cioran, *A Short History of Decay*

20 Georges Bataille, *Inner Experience*

21 Aparecida Vilaça, *Chronically Unstable Bodies: Reflections on Amazonian Corporalities*

22 Clarice Lispector, *The Passion According to G.H.*

23 John of the Cross, *Dark Night of the Soul*

tamu vanjskosti. Četvrti zid, gdje se nalazi publika (stvarna ili zamišljena), djeluje kao neko čudnovato i neosobno oko koje nameće izvanjsku perspektivu osobi u kutiji – kao vizualnu, ali najafektivniju perspektivu koja se može internalizirati te je uvijek prisutna, barem nakon nekog vremena. To je naizgled neutralan prostor koji se čini spremnim i poziva na konstruiranje, proširivanje i manipuliranje stvarnosti.

Samo što ta crna kutija uopće nije prazna niti neutralna, barem tako dugo dok ste u njoj vi ili neko drugo "ja". Zatvor o kojemu piše Clarice Lispector postaje očit, a naše zdravo mišljenje u crnoj kutiji blista u svojoj punoći. Intenziviraju se sve navike percepcije, mišljenja i kretanja. Mi se tu javljamo kao automati u kojima je nataloženo staro znanje, programirani i animirani prošlošću, bez sadašnjosti. A okvir crne kutije prisiljava nas da postanemo djelomično svjesni sebe, dok su nam tijela obično uznemirena, tjeskobna, napeta i kruta – mi smo smiješne lutke koje kvare tamu kutije svojim utjelovljenim, jadnim zdravim mišljenjem. Ljudska bića tu se osjećaju ogoljenima – žive obmane za to izvanjsko oko kojega su i sama dio, oko četvrtoga zida. Za proširivanje i razotkrivanje svega ovoga crna kutija doista je magična. Ali zbog toga se ta magična strana obično ubrzo utopi u dekorima, reprezentacijama, likovima i pričama – nameće se čitav jedan spektakl kako bi se prikrila ta neugodna sposobnost crne kutije da razotkrije naše jedno zdravo mišljenje. Opsesivno izbjegavanje magije crne kutije zdravorazumska je odluka za umjetnika ako ne želi završiti kao "Teatro Grottesco", koji odviše razotkriva i može imati samo jednu posljedicu: "kraj rada dotičnog umjetnika."²⁴

Izvođač koji uđe u crnu kutiju bez ikakva sustezanja, slobodan činiti što mu je volja i s namjerom da ode dalje od onoga što poznaje i da pronade ono "novo", gotovo će neizbježno ispuniti pozornicu automatizmima i klišejima te će sve, kao što svaki izvođač već zna, završiti u grotesknoj "lošoj improvizaciji". Nije dovoljno "napustiti" poznato i očekivati da se pojavi nepoznato. Za Bataillea vrijedi sasvim suprotno: treba otići do granice mogućnosti poznavanja kako bi se stiglo do nepoznavanja.²⁵ Umjesto da se pretvaramo kako se odričemo znanja, trebali bismo postupiti sasvim suprotno, odnosno dovesti ga do krajnjih granica, znati sve što možemo o situaciji u koju ulazimo i istodobno je napustiti tako što ćemo odučiti da nećemo djelovati u skladu s njome, nego ćemo je gurnuti u drugi plan, gdje je itekako potrebna, u nadi da ćemo je nadići. To naglašavanje znanja, zajedno s odricanjem od njega, paradoksalan je i veoma težak korak, budući da ćemo, aktualiziramo li sve informacije o nekom pitanju, automatski biti skloni tome da ih upotrijebimo.

Kao što je Nick Land primijetio, nadovezujući se na Bataillea: "nijedan organizam nije prilagođen tome da stigne do nepoznatoga."²⁶ Standardni postupak je taj da djelujemo na osnovi onoga što znamo tako što ćemo implicitno slijediti dostupni paket znanja i očekivanja, koji je upisan u svaku situaciju. Udarom našega "ja", u kombinaciji sa sumnjom u "ja znam", može se stvoriti dojam da nešto dolazi izvana, iz prostora onkraj nas, ili čak unatoč nama. Tada će se spremno pojaviti nove navike, zasnovane na tom "dojmu", i aktivirat će se ulaganje u nepoznato – vjerovanje u ono onkraj-nas. Možemo čak početi imenovati to onkraj: afekt, intuicija, nesvjesno, nepoznato, tama, vanjskost, drugi svijet, smrt, božanstvo, priroda i tako dalje. Čini se da je vjera u nepoznato preduvjet za skok onkraj poznatoga, za postojanje nepoznatoga – jer čak i ako to onkraj ili izvana ne postoji, time što se počinje ponašati kao da postoji početak prelaziti u kruto stanje, odnosno postojati. U praksi ne postoji velika razlika u tome otkrivamo li neku vanjskost ili je stvaramo,

24 Thomas Ligotti, *Teatro Grottesco*

25 Georges Bataille, *The Unfinished System of Non Knowledge*

26 Nick Land, *Fanged Noumena*

postoji li doista nešto strano, što nastupa kada se mi povučemo, ili se taj izvanjski činitelj konstruira te je "puka iluzija", budući da obje situacije imaju isti učinak, a dalje od toga ništa ustvari nije važno.

Želja za "globalnim ne-znanjem" za Bataillea predstavlja čudnije filozofsko pitanje. Kao filozof, bit ćete također u problemima kada se ta želja probudi, budući da morate djelovati na području teškog paradoksa: kako biste prišli bliže tom ne-znanju, morate uništiti volju za znanjem – "svakoga puta kada napustimo volju za znanjem... otvaraju se ustvari nove mogućnosti" te stupamo u "daleko intenzivniji dodir sa svijetom... Iz smrti mišljenja, iz ne-znanja, moguće je doći do novog znanja." A ako ta želja dovede filozofa do krajnosti, paradoks postaje još gori: "čovjeku je potrebno da si osigura pogled na ne-znanje u obliku smrti."²⁷ Na razini nižeg misticisma ta se želja za ne-znanjem može prevesti u polagano nestajanje nas samih kao tvorevina vlastitih prošlih postupaka i odluka tako što ćemo unijeti "ja ne znam" u svaki atom ponašanja.

Minimalnu smrt moguće je ostvariti kultiviranjem auto-kanibalističke inteligencije – uroborskog uma koji nije samo napad na okoliš, nego i napad na sebe sama. Kako bi se potpomogla autoinstalacija suicidalne navike poznatoga, jedna od praksi mogla bi biti neprestana primjena beskonačnih negacija, kao što je "via negativa" mračnog misticisma: ova stvar/ponašanje nije ona, nije niti ona druga, kao ni ona treća... Za stvarnog ili zamišljenog promatrača (ugrađenog promatrača koji je na djelu čak i u osobi izvođača) to se čini kao uzmicanje slike iz samog djelovanja, jer reprezentaciji se ne dopušta da se stabilizira, a prepoznavanje se ometa. To možete doživjeti kao da se nešto poigrava s vašim umom. A reakcija je često smijeh – što je za Bataillea standardna reakcija kada se ljudsko biće suoči s nepoznatim. Na rumunjskom postoji uzrečica: "smiješ se, smiješ, ali to nije tvoj smijeh." Tu se podrazumijeva da se u vama smije nešto drugo. A kako bi izvođač uspio postići to uzmicanje slike, potrebno je da u njemu i nešto drugo izvodi te da on sam bude iznenađen. Povlačenje slike nemoguća je radnja, koja se ne može izvesti svjesno – vi to ne možete učiniti, nego vam se to dogodi.

Taj "samonegirajući oblik reprezentacije", doveden do krajnosti, može izazvati "retinalni pesimizam: nema se što vidjeti (a vi to vidite)" te ukazuje na "ništavilo koje prethodi svakom postojanju, na ne-stvaranje koje prethodi svakom stvaranju": na tamu.²⁸ Tama je granica percepcije i mišljenja te u sebi sadrži potencijal da napusti područje poznatoga, da napusti zdravu vizualnost – utilitaristički pogled koji je uvijek u potrazi za predmetima koje će iskoristiti i kojima će se hraniti. Noć koju ne možemo pojmiti mišljenjem može dovesti do "prestanka mišljenja" u kojemu će "ja", ako je još uvijek prisutno, biti "objekt, a ne subjekt anonimnog mišljenja."²⁹ Ta mračnija noć, "strašnija od svake noći", proistječe iz "rane mišljenja koje je prestalo misliti, mišljenja koje nešto drugo, što nije mišljenje, ironično shvaća kao objekt": a to drugo je sama noć. Ta mračna noć, "koja ulazi u dušu", ima božansku inteligenciju kojoj treba vjerovati i koju treba slijediti, čak i ako ušutkuje ljudske sposobnosti, paralizirajući ljudski dio domaćina: "Bog je taj koji sada djeluje u duši; On veže njezine unutarnje sposobnosti i omogućuje joj da se oslobodi razumijevanja, da se ne zanosí voljom i ne rezonira pomoću sjećanja... u tami duša ne samo da izbjegava zastranjenje, nego brzo napreduje."³⁰

Postoji bliska veza između tame, nepoznatoga i straha. Strah nije samo jedan od glavnih otonaca nepoznatoga, nego na tajanstven način, usredotočujući se na tamu pomoću tehnika nepoznavanja koje smo ranije spomenuli, tama može postati više od vizualnog doživljaja; ona se može

²⁷ Georges Bataille, *The Unfinished System of Non Knowledge*

²⁸ Maurice Blanchot, *Thomas the Obscure*

²⁹ Emmanuel Levinas, *Existence and Existents*

³⁰ John of the Cross, *Dark Night of the Soul*

osjetiti, osobito kao strah. Strah od tame nastupa u trenutku kada osjetila ne mogu mnogo izvući iz svijeta: ono što nam je dostupno i što poznajemo nije dovoljno kako bismo održali kontrolu i očuvali vlastitu stabilnost. Tada se može javiti osjetljivost za nepoznato, isprva u obliku ledene jeze u tijelu. To nije uobičajeni strah koji proistječe iz zamišljanja budućnosti, nego mrak-strah koji dolazi od osjećaja sadašnjosti. To je strah od mogućega i nepoznatoga u tami, strah koji vas neposredno, fizički dotiče i pogađa. Strah je suština tame, to je način na koji tama komunicira – tama je strah.

U jednom čudnom YouTube videu čovjek na praznoj plaži daje upute gledateljima kako da steknu tijelo-sjenu pokazujući neprekidno kako "moja svijest govori mome umu da kaže mome tijelu da pokrene ruku, a ruka pokreće sjenu". Pokazujući kako njegova sjena slijedi tijelo, on nastoji dokazati da se sjena pokorava njegovoj svijesti. Mrtvo Mišljenje "uči" nas suprotnoj vrsti pristupa: treba krenuti od sjena i pustiti ih da utječu na tijelo, um, svijest – umjesto da povećamo kontrolu svijesti nad sjenama, treba dopustiti sjenama da povećaju svoju moć i utjecaj na svijest, pridajući veću važnost sjenama nego osvjetljenim svojstvima stvari i zalazeći onkraj vizualnoga – treba osloboditi oči, pustiti neka ih sjene privuku i pokrenu, neka dotaknu tamu i neka ih ona dotakne – jer oči su specijalizirana koža, krajnje osjetljiva, krajnje razvijena da susretne-dodirne svjetlost, koža-oko koja vidi-dodiruje, povećavajući drhtanje mraka-straha sve dok osjećaj tame ne prožme kožu, percipirajući sjene i tamu kao osjećaje, kao nizak i gladak strah – kao minimalni užas skriven u običnim situacijama, koji deblokira dodir sa strahom – strahom od sjena koje vidimo kada smo noću sami u šumi i strah od vlastite sjene po bijelome danu, gdje i jedno i drugo hrane nepoznato. Strah kao most prema nepoznatome: jedina stvar koju će Mrtvo Mišljenje učvrstiti. Zdravo, organsko mišljenje odgovara alkemijskim postupcima koji su razvijeni za vađenje/proizvodnju zlata iz *nigreda* (maksimalnog i sagnjilog crnila), stvarnoga iz nestvarnoga, racionalnoga iz iracionalnoga. I obrnuto, mrtvo mišljenje moglo bi biti izokrenuta minimalna alkemija, praksa oživljena navikama same smrti – od zlata do osjećaja *nigreda* – gdje ljubav prema zlatu, svjetlosti i životu biva zamijenjena glatkim strahom od tame, nepoznatoga i smrti. Ne znamo kamo bi nas prošireno mrtvo mišljenje moglo odvesti. Ne znamo kakva bi mogla biti post-politička gesta u vrijeme izumiranja, kada se politika, u smislu organiziranja društva i odnosa moći među ljudima, čini sve više poput sedativa za smrtonosne misli. No možemo se složiti s Masciandarom, koji kaže da je "jedina politika crnog svemira samo crnilo" te da je "crnilo izmještanje svemira."³¹ Ne znamo što je Mrtvo Mišljenje sposobno učiniti, osim da nas stavi na raspolaganje tami, a to je već samo po sebi previše, prestrašno.

31 Nicola Masciandaro, *Secret: No Light Has Ever Seen the Black Universe*

Dead Thinking

Florin Flueraș

Man needs to give himself a perspective on nonknowledge in the form of death.

— Bataille

To 'realize' the concept of nothingness is not to see nothingness but to die.

— Levinas

Alive Thinking

here is an absolutely obvious, normal step, almost a command, a silent requirement to do what we should do in order to secure and improve our life. We want to succeed, to achieve something in this world. Our thinking, perceiving, behaving are shaped by a belief in (the improvement of our) life which guides us in our daily activities, in our moral and political attitudes. An alive thinking is consolidated on and on and this alive, healthy

thinking constantly forms us as healthy, functional humans. And as humans we want that a healthy, alive world takes shape around our healthy habits.

William James witnessed how healthy thinking became a new religion or at least a new background for old religions in the middle of the 19th century when the advance of liberalism brought about "a victory of healthy-mindedness" over the morbidity of the old 'hell-fire theology'. Healthy-mindedness believes in universal evolution, 'general meliorism', progress, and appreciates "the conquering efficacy of courage, hope, trust". Healthy-mindedness fosters an optimistic "muscular attitude", similar to the one implicit in 'Don't Worry Movement' which has a motto that one is encouraged to repeat to oneself often: 'youth, health, vigor!'. But healthy-mindedness brings also contempt: for doubt, fear, worry, and "all nervously precautionary states of mind". For a healthy mind "the attitude of unhappiness is not only painful, it is mean and ugly". It is impossible to maintain this healthy-mindedness without "zealously emphasizing the brighter and minimizing the darker aspects of the objective sphere of things at the same time . . . we divert our attention from disease and death as much as we can; and the slaughter-houses and indecencies without end on which our life is founded are huddled out of sight and never mentioned."⁰¹

Healthy thinking avoids morbidity and tries to be optimistic but this doesn't matter too much, the morbidity is in the world itself – we may abandon morbidity but morbidity is not abandoning us. We believe in life and we are attached to the features of this world but this world is doomed, we are doomed. As we all know, death is much more powerful than life, at least we feel it if we don't think it. But death is not just a personal problem anymore, we are in an era of death, in a dying world. Now we know that we are in the middle of the extinction – we are in the quickest species extinction period, faster than when dinosaurs were extinct, facing climate change, imminent resource depletion, catastrophic economic disorder, etc. This planetary decline affects our modes of perceiving, thinking and feeling, we somehow register these changes and we are affected even (or especially) if we are not aware. But if we are not aware maybe there is a reason for that, apart from the tendency of healthy thinking to protect itself from disturbing thoughts.

⁰¹ William James, *The Varieties of Religious Experiences*

Whitehead associates the concept of 'life' with the concept of individuality and with "a complex process of appropriating into a unity of existence the many data presented as relevant by the physical processes of nature."⁰² This could be seen as one of the first steps towards an alive healthy thinking, together with what we can call the acquiring of a life perspective as the perspective of a proto-self that starts to narrow experience according to its interests. Or, in the words of Claire Colebrook: "the very desire for completeness that drives the organism to couple with its world will also preclude it from seeing the world in any terms other than its own."⁰³ The premises of the current politics were born along with life and are naturally part of life. We can sense in this 'life' the seeds of a thinking which is instrumental, use-oriented, self maintaining, managerial. A life is growing and an identity is constituted, an alive thinking is slowly installing itself exactly through this attack upon the environment. A thinking which produces and is produced by a 'malevolent life' because of which "the earth will continue to be sacrificed to the blindness of an organic thinking that can only insist upon its own self-evident value."⁰⁴ Our healthy love of life equals the extinction of life.

We realize that our ways of seeing, feeling, thinking and behaving are equivalent with the extinction of life and we are scared but like in a stampede, or like in any other moment when there is too much or too little information, imitation takes over. We just reinforce and accelerate what the others are doing and what we know, our petit alive, healthy thinking. A naturalized panic maintains the parameters of thinking unchanged. A similar blockage is also the desire to imitate the past. The air is filled with nostalgia: maybe we can go back to a time before the world was disenchanted, before we lost contact with ourselves and nature, before life became violent and instrumental. Maybe we can have again the magical thinking from before the witches were burned to create space and momentum for the acceleration of our malevolent thinking. Maybe we can have again a more complete and meaningful relation with the environment. Maybe we can reduce the distance from nature and be nature again. Maybe something can be done for the human to be re-animated, sensible, empathic and to feel again – and perhaps this life enhancement will bring back the hope and the future will exist again...

If the present panicked healthy thinking is not an option and the nostalgic turning back seems impossible and uninteresting, what about accelerating towards the future? Maybe the way out of the optimistic and destructive enlightenment is to accelerate it – "the only way out is all the way through". Via Bataille, Deleuze, Nick Land, one of the moves of the recent years is to accelerate reason: epistemic accelerationism. Negarestani considers that to the 'old rationality' an attitude of avoidance and suppression of the unknown was and is specific. Classical rationalism verifies what already knows, it cannot mobilize itself to confront the obscure, the unknown. That's why it appears as rigidity, dogmatism and it has the burning of the witches as its emblem. Negarestani is arguing for a new elan of rationality – a new rationality that is no more afraid of the irrational and the unknown. The new rationality is akin to the cowboys of the wild west, it is "the frontier man of reason" – it carries the violence of reason. New rationality "deploys the whole armamentarium at the limits of the irrational". Instead of dismissing the irrational it confronts it frontally. It confronts the irrational not to verify it but to imagine new methodologies of reason.⁰⁵

⁰² Alfred North Whitehead, *Modes of Thought*

⁰³ Claire Colebrook, *The Death of the PostHuman: Essays on Extinction*

⁰⁴ Ibid.

⁰⁵ Reza Negarestani lecture at PAF, 2013

This new rationalist approach starts with a necessity to minimize the assumptions. After you have eliminated almost everything, including gods, beliefs and mysticism, reality is a minimal desert upon which we can start to construct rules and practices to manipulate ourselves and nature, to know ourselves by constructing ourselves. A world grows around the reason that amplifies itself. A world in which we begin to approach truth and goodness through 'a game of navigation'.⁰⁶ It seems that the way to confront the unknown is to start from scratch and to build a fully bright world, a world without darkness, without unknown. But what if after we have truly minimized the assumptions we end up not with a bright fully-navigable desert but rather with something closer to nothingness, to the void, to an impenetrable darkness?

Then the new rationalist project seems to share the destiny of old rationalism. Stengers outlined this destiny by describing Descartes as a tiny figure surrounded by darkness, holding a lamp that radiates a hopeless circle of light. Descartes, she continued, turns in circles repeating: "I think therefore I am, I think therefore I am, I think therefore I am..."⁰⁷ If we continue this analogy it seems like the circles of the new rationalists are getting bigger and the light stronger. Or if we continue the remark of Jünger about the philosophers of the unconscious who were exploring darkness with the flashlight, we can say that the new rationalists are studying darkness with the most powerful projectors ever. This image – the assault upon the unknown with huge projectors in a sea of darkness – is not only hilarious but also hopelessly heroic somehow. It is a strange super-healthy thinking, and if we think along the "night is also a sun" of Nietzsche, maybe we can say that after a point too much light is darkness too.

Either way, darkness seems unavoidable. What can we do after we have understood that we are facing a non-navigable darkness that cannot be illuminated and approached by reason? We cannot stay where we are because the enlightened world is collapsing, neither do we possess the necessary abilities to approach darkness. This is the place where Dead Thinking could appear, in the twilight of reason, where the hopes end, and the remaining options are rather dark, negative and dead. Instead of accelerating a new rationalism maybe we should prepare a new mysticism for the non-navigable darkness that is here. Dead Thinking starts as an acceleration in the wrong direction, an approach to darkness with darkness. And as an accelerated correlationism, with a twist – everything is you but you are nowhere to be found.

Thinking with Death

Light for Levinas is the condition for meaning, for thinking but also the condition for property, which "constitutes the world": "through the light the world is given and apprehended. . . The miracle of light is the essence of thought: due to the light an object, while coming from without, is already ours in the horizon which precedes it."⁰⁸ Light is about registering information, about the known and knowable, it is the foundation of healthy and alive thinking. But something unsettling is camouflaged in light itself. A strange night can sometimes be felt in the most ordinary moments of plain healthy thinking, "different forms of night" can occur right in the daytime. "Illuminated objects can appear to us as if in twilight shapes. Like the unreal, inverted city we find after an exhausting trip, things and beings strike us as

⁰⁶ Ibid.

⁰⁷ Isabelle Stengers via Andreling, Gestes Spéculatifs lecture

⁰⁸ Emmanuel Levinas, *Existence and Existents*

though they no longer are composing a world, and were swimming in the chaos of their existence.”⁰⁹ Not only is light always encompassed by darkness but darkness lingers there, even in the most beautiful moments, in the most delightful sunny landscapes. We all know it and maybe feel it sometimes when we are ‘weak’: “something dark, something abysmal always finds its way into the bland beauty of such pictures, something that usually holds itself in abeyance, some entwining presence that we always know is there.”¹⁰

If nothing else, time will dismantle our defenses and we will become weak and permeable to this darkness that is not just a rare and special ingredient of daylight but is the reality behind the superficial spectacle of light. Not only does night come again and again but it is there all the time. Or in Cioran words: “At first, we think we advance toward the light; then, wearied by an aimless march, we lose our way: the earth, less and less secure, no longer supports us; it opens under our feet. Vainly we should try to follow a path toward a sunlit goal; the shadows mount within and below us.” In this context the source of “all of life’s evils” is our “will to exist at once imperceptible and shameless” – a too optimistic conception of life which doesn’t account for the fact that “life is what decomposes at every moment; it is a monotonous loss of light, an insipid dissolution in the darkness, without scepters, without halos.”¹¹ Or as Nick Land later put it: this “feverish obscenity we call ‘life’. . . appears as a pause on the energy path; as a precarious stabilization and complication of solar decay.”¹²

A minimum optimism can be maintained for a while, with great costs of energy, but slowly the effort needed to maintain the hope of life cannot be sustained anymore. The obsession with life is just a cramp, a short-time stiffness in front of the unknown, an insignificant small blockage on the path to annihilation. Whatever we are doing, death is inside every action, it is the reality and the final aim of everything. Everything is dead or on the path to death. From this point of view the obsession with life looks like a strange disease. We have to do amazing cognitive acrobatics to be able to maintain for a while our normal ‘irreality’, our petit healthy thinking. It is a great effort to keep holding it in this way, why not just let go? It seems that we are in a good time for a release, for a departure from the bright perspective of life. The protective skin of life is very thin nowadays. Because of the three main aspects of contemporary thinking – materialism, scientific rationalism, and the idea of progress – “there is a sense of the meaninglessness of a purely materialistic and mechanistic world and an accompanying awareness of the nihility that lies concealed just beneath the surface of the world.”¹³

But the decisive factor that disturbs our healthy thinking is the event of extinction. Extinction functions as a new gravitational force which affects everything and bends thought differently. Everything that was normal and ordinary now becomes totally ridiculous. A lot of what was pathological becomes the new reasonable. In the movie *Melancholia*, Justine is the sister who allowed for the coming extinction to do its work on her thinking and feelings. From the perspective of healthy thinking she behaved madly, whilst she was the only one attuned to the reality of extinction. Shaviro (via Dominic Fox) calls this pathological move ‘militant dysphoria’, which is a ‘state of being that no longer sees the world as its own, or itself as part of the world. As Fox puts it, “the distinction between living and dead matter collapses. The world is dead, and life appears within it as an irrational persistence, an insupportable excrescence.”¹⁴

If the shadows of *Melancholia* grow too big, a time comes when the optimistic alive thinking cannot hide anymore the fact that existence is

09 Isabelle Stengers via Andreling, Gestes Spéculatifs lecture

10 Thomas Ligotti, *The Shadow at the Bottom of the World*

11 Emil Cioran, *A Short History of Decay*

12 Nick Land, *The Thirst for Annihilation*

13 Keiji Nishitani, *Religion and Nothingness*

14 Steven Shaviro, *Melancholia or, The Romantic Anti-Sublime*

sorrow, that 'life is evil'. What in the eyes of a healthy thinking seems madness and depression is in fact just a dissipation of the veil of healthy thinking. There is a sorrow which is not related to particular aspects of 'my life' but a sorrow of existence itself, a sorrow that is constitutive of the workings and matter of the Universe. A sorrow that is the ground of being.¹⁵ "Everyone has something to sorrow over, but none more than he who knows and feels that he is. All other sorrow in comparison with this is a travesty of the real thing. For he experiences true sorrow, who knows and feels not only what he is, but that he is."¹⁶

In a paradoxical ouroboros type of move the extinction approaches and affects (eats) the 'I', the cause of extinction. Maybe under the shadow of Melancholia we should embrace this extinction of the 'I', to voluntarily take the perspective of death and admit that "from the very outset life is at one with death. This means that all living things, just as they are, can be seen under the Form of death."¹⁷ If you think from the future you cannot have other perspective than one infested with death. And this perspective comes with a new horror – the horror of living. The horror of living and the horror of death are mirroring each other like in the Etruscan torture in which a living body is coupled face to face, as close as possible, to a corpse till they rot together. According to Negarestani, the true and often neglected horror in this case is the horror of life seen through the eyes of the dead. "It is indeed ghastly for the living to see itself as dead; but it is true horror for the dead to be forced to look at the supposedly living, and to see itself as the living dead, the dead animated by the spurious living" it is a molestation "of the dead with the animism of the living."¹⁸

The perspective of death or of the dead can be too much, and for the same reasons too little – it could be too detached from our actual behaviors and for this reason it is difficult for it to enter in relation with our life activities and really affect us. The fact that death is the ultimate unknown can be so removed and distant a truth that it becomes inoperative. Paradoxically, the perspective of death could be as stable and solidly grounded in death as the perspective of the living is grounded in life. It can easily remain just a weird form of healthy thinking, a game of morbid imagination, too spectacular and exaggerated to really menace us. But a zone between death and life, or a zone of death-life, in which a minimal perspective of the living is preserved, enough for a fear of death and a thinking with death to be effective, seems much more corrosive for a healthy thinking.

In different mystical traditions the constant presence of death in proximity of every doing gives a real perspective on things, about what really matters. Similarly, the subtle and constant presence of the fear of extinction can give a sense about what is important at a bigger scale. Thinking and acting have to take this immense force into account. There is a big problem with most political thought that still functions in a paradigm of progress and improvement, totally inadequate with the time of accelerated contraction and descent in which we find ourselves. The world is crumbling and any politics, any thinking about the present, has to take this into consideration. Then the question is: how to insert death and fear in what we are actually doing, not just in what we imagine? What else is to be found in death and darkness other than (indeed very interesting) thinking-games, limits of thinking or aesthetic experiences of the negative sublime?

15 Nicola Masciandaro, *A Matter of Sorrow*

16 *The Cloud of Unknowing*

17 Keiji Nishitani, *Religion and Nothingness*

18 Reza Negarestani, *The Corpse Bride: Thinking with Nigredo*

Dead Thinking

Light is a deception, what appears is always below potential, below expectations. If you enter a dark place and turn the lights on, there is a moment, usually imperceptible, of deception (and relief): everything is so much less than what it could be. The promise of darkness is always betrayed when light invades. But darkness is usually a deception as well. For Cioran darkness can be “quite as mediocre as the light”. Probably because “night itself is never dark enough to keep us from being reflected in it.”¹⁹ Usually we implicitly add imaginary light and sight to every darkness, constantly forcing a light-continuity into it, automatically filling darkness with what we know, projecting our world into it. For Bataille the world of objects persists in ‘simple night’ because of an attention that functions by ‘way of words’. But there is a darkness that is not the absence of light but ‘absorption into the outside’ by way of a heart that has dilated and is no longer an organ but an ‘entire sensibility’.²⁰

This sensibility is exactly what is usually avoided in order to maintain a certain sanity. The potential, the fear, the unknown are automatically evacuated from every night. Instinctively and naturally ‘pathological’ sensibility is being avoided in all societies. It is preferable to not have a soul than to have one that is a source of fear because of its instability and contact with the unknown. In the Wari tribe from Amazonia, the soul gives the body not feelings, thoughts or consciousness but it gives it instability. The Wari hold that “healthy and active people do not have a soul (jam-).”²¹ A soul that gives instability is unhealthy and not desirable. The healthy approach is to prefer a safe and knowable territory, a space that can be constantly fortified with alive habits and healthy thinking. A space that stays forever lightened – even after you turned off all the lights.

But what if, following a pathological drive, you want to escape the lively and luminous prison, so sharply described by Clarice Lispector: “I can understand only what happens to me, but only what I understand happens?”²² A possible answer comes from John of the Cross: “to come to be what you are not you must go by a way in which you are not.”²³ The problem is that the only way in which you know how to go is the way in which you are. All what you are capable of comes from what you know. And the way in which you are is the result of going on known ways. Practically, this is a prison that you cannot leave and for which there is no knowledge about how to escape it because you and all the knowledge that you (can) have are the prison. You are always on known roads to known lands, there is no outside, no darkness – everywhere and everything is too much you.

It is no wonder that in the majority of mystical and shamanic approaches this is the point where a self-annihilation, crucifixion, disintegration or dismembering is advised. For our times this seems a bit exaggerated and out of place because there are no social and cultural environments, active rituals and beliefs that can facilitate such mystical operations in this world. There are no grounds and possible beliefs that could pull us in a spectacular move into the outside of the prison. If we cannot go for a big, mystical and dramatic move of self-annihilation, an option left is to start from zero, from small moves of self-alteration at the level of micro-behaviors, micro-perceptions, weak affects – to develop a sort of a low mysticism that operates at the atomic level of the everyday behaviors – darkness, outside, unknown, and maybe even death to be constructed.

19 Emil Cioran, *A Short History of Decay*

20 Georges Bataille, *Inner Experience*

21 Aparecida Vilaça, *Chronically Unstable Bodies: Reflections on Amazonian Corporalities*

22 Clarice Lispector, *The Passion According to G.H.*

23 John of the Cross, *Dark Night of the Soul*

The black box of the theater is a possible environment for low mysticism – it facilitates a focus on the details of life, a detachment of actions, thoughts and affects from the everyday reality, people, objects, and even a work with abstract behaviors and states of mind. The blackness of the walls helps to concentrate the attention on any object, person, movement, thought that is introduced in the box, and the walls are also a constant subliminal reminder of the darkness of the outside. The fourth wall, where the audience (real or imaginary) is, functions as a strange impersonal eye that forces an outside perspective on the person in the box – a visual but mostly affective perspective that can be interiorized and always there, after a certain point. An apparently neutral space seems to be ready, inviting to construct, amplify and manipulate realities.

Just that this black box is not empty or neutral at all, at least as long as you or another 'I' is in it. The prison that Lispector speaks of becomes apparent, our healthy thinking shines in its plenitude in a black box. All the habits of perception, thinking, movement are amplified. We appear there as old knowledge sedimented automata programmed and animated by the past, without presence. And forced to become partially self-aware by the black box frame, the bodies usually become stressed, anxious, tense, rigid – ridiculous puppets that spoil the darkness of the box with their embodied petit healthy thinking. Humans feel exposed there – living deceptions for this outside eye of which they are part as well, the eye of the fourth wall. For amplifying and exposing all this the black box is magical indeed. And because of that, usually this magical side is quickly drowned in decors, representations, characters, stories – a whole spectacle is enforced to cover up this unpleasant capacity of the black box to reveal our petit healthy thinking. An obsessive avoidance of the magic of the black box is a sane decision for an artist if she doesn't want to end up in too a revelatory 'Teatro Grottesco' that can have only one consequence: "the end of that artist's work."²⁴

A performer who enters the black box without any constraints, free to do whatever she wants, with the intention to go beyond what she knows and find the 'new', will almost invariably fill the stage with automatisms and clichés and, as any performer already knows, everything will end up in a grotesque 'bad improvisation'. It is not enough to 'abandon' the known and expect the unknown to appear. For Bataille quite the opposite is the case, one should go till the end of the possibilities of knowing before arriving to unknowing.²⁵ Rather than pretending to renounce knowledge one should, on the contrary, push it to the limits, know everything that one can about the situation in which one enters and at the same time abandon it by choosing to not act according to it but leave it in the background, where it is totally needed, in the hope of making a leap beyond. This accentuation of knowledge, along with the renunciation of it, is a paradoxical and very difficult move because, if one actualizes all the information about a certain issue, one is automatically inclined to use it.

As Nick Land via Bataille observed: "no organism is adapted to arrive at the unknown."²⁶ The default procedure is that we function based on what we know by implicitly following the available package of knowledge and expectations that are embedded in every situation. Through a strike of the 'I', combined with a suspicion about 'I know', the impression that something comes from outside, from beyond, or despite ourselves, can be created. New habits based on this 'impression' are ready to appear and an investment in the unknown – a belief in the beyond-us is activated. We can even start to

24 Thomas Ligotti, *Teatro Grottesco*

25 Georges Bataille, *The Unfinished System of Non Knowledge*

26 Nick Land, *Fanged Noumena*

name that beyond: affect, intuition, unconscious, unknown, darkness, outside, after life, death, divinity, nature, etc. A faith in the unknown seems to be the condition for a leap beyond the known, for the unknown to exist – even if this beyond or outside doesn't exist, by starting to behave as it does, it will start to coagulate itself, to exist. For practical reasons, it doesn't really matter if we discover an outside or if we create it, if there really is something alien that comes in when we retreat, or if this exterior agency is constructed and is 'just an illusion', both situations have the same effects and further than that it doesn't really matter.

The desire for 'global nonknowledge' is for Bataille the stranger question of philosophy. And as a philosopher you are in trouble when this desire is awake because you have to function in the area of a difficult paradox: in order to get close to this nonknowledge you have to annihilate the will to knowledge – "each time we relinquish the will to knowledge. . . possibilities are, in effect, more open" and we have "a far more intense contact with the world. . . From the death of thought, from nonknowledge a new knowledge is possible." And if the philosopher is pushed to the extreme by her desire, the paradox gets worse: "man needs to give himself a perspective on nonknowledge in the form of death."²⁷ At a level of a low scale mysticism this desire for nonknowledge can be translated into a slow disappearance of ourselves as constituted by past actions and decisions through an insertion of 'I don't know' in each atom of behavior.

A minimal death can be brought by cultivating an autophagic intelligence – an ouroboric reason that is not just an attack on the environment but an attack on itself. To assist the auto-installation of a suicidal habit of the known, a practice could be the constant application of infinite negations like in the 'via negativa' of the dark mysticism: this thing or behavior is not that, and is not that, neither that... For a real or imaginary spectator (an embedded spectator at work even in the person of the performer) it feels like a withdrawal of the image from action itself, the representation is not allowed to stabilize, the recognition is obstructed. This can be felt as if something is playing tricks with your mind. And often the reaction is laughter – for Bataille a standard reaction when the unknown confronts the human. In Romanian there is a saying: "you're laughing, you're laughing but this is not your laughter." It is implied that something else is laughing in you. And for a performer to be able to generate this withdrawal of the image something else has to perform within her as well, she has to be herself taken by surprise. The retrieval of the image is an impossible action that cannot be done voluntarily – you cannot do it, it is done to you.

This "self-negating form of representation" pushed to the limit can induce "a retinal pessimism: there is nothing to see (and you're seeing it)", and points towards a "nothingness prior to all existence, an un-creation prior to all creation", towards blackness.²⁸ Blackness is a limit of perception and thinking, and it contains in itself the potential to exit the terrain of the known, to exit the healthy visibility – the utilitarian gaze always in search of objects to exploit or to feed on. A night which we do not grasp through thought can bring a "cessation of thought" in which the 'I', if it is still there, is "the object rather than the subject of an anonymous thought."²⁹ This gloomier night "more terrible than any night" is issued from a "wound of thought which had ceased to think, of thought taken ironically as object by something other than thought", by the night itself. This dark night "which enters the soul" has a divine intelligence that should be trusted and followed, even if it is silencing human faculties, paralyzing the human part of the host:

²⁷ Georges Bataille, *The Unfinished System of Non Knowledge*

²⁸ Maurice Blanchot, *Thomas the Obscure*

²⁹ Emmanuel Levinas, *Existence and Existents*

"it is God who is now working in the soul; He binds its interior faculties, and allows it not to cling to the understanding, nor to have delight in the will, nor to reason with the memory. . . in darkness the soul not only avoids going astray but advances rapidly."³⁰

There is a close relation between darkness, unknown and fear. Not only is darkness one of the main triggers of the unknown but, in a mysterious way, by focusing on darkness through the techniques of unknowing mentioned above, darkness can become more than a visual experience, it can be felt, especially as fear. The fear of darkness is the moment when the senses cannot extract much from the world: what is available to us, what we know, is not enough in order to be in control and maintain ourselves stable. Then a sensibility for the unknown can appear, first in a form of a cold chill of fear in the body. It is not the usual fear coming from a fantasy about the future but a dark-fear that comes from a feeling of the present. It is a fear of the potential and unknown in the darkness, a fear that directly touches and affects you physically. Fear is the substance of darkness, it is the way in which darkness communicates – darkness is fear.

In a strange YouTube tutorial a man on an empty beach teaches the viewers how to arrive to a shadow-body showing repeatedly how: "my consciousness tells my mind to tell my body to move his hand, and the hand moves the shadow". By showing how his shadow follows the body he demonstrates that the shadow obeys his consciousness. Dead Thinking 'teaches' us an opposite type of approach: to start from the shadows and let them affect the body, mind, consciousness – instead of increasing control of consciousness over the shadows, allow the shadows to increase their power to affect consciousness; giving more importance to shadows rather than to the illuminated features of things; going beyond the visual – free the eyes, let them be attracted and moved by the shadows, touch and be touched by the darkness – eyes as skin specialized, oversensitive overgrown to meet-touch the light, skin-eye that sees-touches; amplifying the shivering of dark-fear until the feeling of darkness permeates the skin; perceiving shadows, darkness as feelings, as low and smooth fear – as minimal horror hidden in ordinary situations; unblocking the contact with fear – the fear of the shadows that we see when we are alone in a forest during the night and the fear of our own shadow in plain day, both feeding the unknown. Fear as bridge towards the unknown: the only thing Dead Thinking will consolidate. A healthy, organic thinking corresponds to alchemical procedures that were developed for the extraction/production of the gold out of nigredo (the maximal putrefied blackness), of the real from the unreal, of the rational from irrational. Inversely, dead thinking could be a reversed minimal alchemy, a practice animated by death's own habits – from gold to a nigredo-feeling – love of gold, light, life are replaced by a smooth fear of darkness, unknown and death. We don't know where an extended dead thinking could lead. We don't know what could be a post-political gesture in a time of extinction when politics, in the sense of organizing society and power relations between people, seems more and more a sedative for deadly thoughts. But we can say together with Masciandaro that "the only politics of black universe is black itself" and "black is the dislocation of the universe."³¹ We don't know what a Dead Thinking can do, apart from making us available to darkness, and this is already too much, too scary.

³⁰ John of the Cross, *Dark Night of the Soul*

³¹ Nicola Masciandaro, *Secret: No Light Has Ever Seen the Black Universe*



Brook Andrew

Rođen 1970. u Sydneyju gdje i živi.

Komadići spomenika: snažno sjećanje na zaboravljena poprišta naših otpada i opsesija, 2014.

Instalacija je memorijal predmeta i umjetničkih djela povezanih sa sjećanjem i komemoracijom kolonijalne povijesti, odabranih iz umjetnikovog arhiva i kolekcija različitih muzeja. Postavljen je na pozadinu zidne slike crno-bijelog uzorka, koji je inspiriran rezbarijama u drvetu umjetnika Wiradjuri, dijelom aboridžinskog kulturnog nasljeđa.



Brook Andrew

Born in 1970 in Sydney. Lives in Sydney.

Splinters of Monuments: A Solid Memory of the Forgotten Plains of Our Trash and Obsessions, 2014.

The installation is a memorial of objects and artworks related to memory and commemorating of the colonial history, selected from the artist's archive and various museums' collections. It is set against the backdrop of a black and white patterned wall painting (inspired by the artists Wiradjuri - Aboriginal cultural heritage - of carved trees and shields).

“Znakovi vremena”

– naknadni izvještaj uredništvu o prethodno izvedenom procesu

Bojan Mucko

Primijetio sam ih u gomili sličnih objekata. Gomila je okupirala djelić javnog prostora ispred zgrade iz koje su, pretpostavljam, izbacili objekte. Nekad, vjerojatno nedugo prije nego li sam naišao, netko je odlučio da objekti više nisu važni. Godinama, možda desetljećima prije izbacivanja, regularno su ih popunjavali pažljivo sortiranim dokumentima. Tad se, možda odjednom i neočekivano, nešto dogodilo. Objekti su sakupljeni u veće konglomerate, klasificirani kao nevažni i izbačeni. Postali su javni. Izdvojio sam njih nekoliko i uzeo sa sobom. Postao sam njihov novi vlasnik.

Isprva nisam znao što s objektima, a onda sam ih, 17.1.2013. počeo nositi sa sobom kamo god bih se zaputio. 10 objekata separiranih po kriteriju sličnosti u 2 grupe od po 5 objekata – 2 paketa pričvršćena špagom, svaki paket za jednu ruku. Otkad je proces započeo, kretanje javnim prostorom podrazumijevalo je prilagodbu novim restrikcijama uvjetovanim fizičkim karakteristikama objekata.

Posljedice su podrazumijevale promijenjenu figuru hoda. Kao prvo, zbog razlike u težinama paketa, objekte je bilo potrebno prebacivati iz jedne ruke u drugu svakih dvadesetak koraka. Trebalo je stati nakratko, položiti pakete na asfalt, promijeniti ruke i odmah nastaviti dalje. Kao drugo, špage su bile tanke i pod opterećenjem objekata brzo bi se urezivale u meso, a osjet bi se postepeno povlačio iz vrškova prstiju. Svaki potez od ishodišta pa do privremenog cilja bio je isprekidan dodatnim kratkim pauzama, intervalima odmora potrebnog za nastavak hoda i to isprva svakih šezdesetak koraka. Takve pauze trajale bi od desetak sekundi do nekoliko minuta. S vremenom, intervali rada su se produljivali, a pauze kratile. Kao treće, špage su bile labave kao što su i pronađene pa su strukture paketa bile nestabilne. Svaki korak bilo je potrebno izvesti svjesnim i odmjerenim pokretima tijela jer – u protivnome, strukture bi se urušavale. Urušavale bi se. Strukture su se često urušavale.

postavke procesa

rad	prenošenje objekata javnim prostorom od lokacije a do lokacije b
objekti	5 objekata dimenzija 30 x 28 x 9 cm 5 objekata dimenzija 20 X 28 x 9 cm pronađeni u Zagrebu na glomaznom otpadu objekti organizirani po 5 u 2 paketa svaki paket pričvršćen špagom težina crvenog paketa: 5,1 kg težina težeg paketa: 9,4 kg
radno vrijeme	segmenti dana provedeni u javnom prostoru satnica određena rasporedom svih ostalih regularnih svakodnevnih aktivnosti
lokacije a i b	određene lokacijama svih ostalih regularnih svakodnevnih aktivnosti
početak procesa	17.1.2013.
kraj procesa	2.9.2013.

Dakle nosio bi ih i u dućan? Da. A na poslovni sastanak ili na posao? Da. A preko granice? Isto. A noću, van, u izlazak? Mhm. Nosio bih objekte od svake lokacije A do svake lokacije B u javnom prostoru, na svakodnevnoj razini, a radne rute bile su određene nepromijenjenim svakodnevnim aktivnostima. I da – naravno da znam što se nalazilo u njima, ali ne referiram se na sadržaj.

"Berlin, kraj ožujka 2013. Na aerodromu u Zagrebu prvi puta ugledam mladića sa šeširom na glavi koji sa sobom nosi dva svežnja (punih) registratora, povezanih tankom špagom. [...] Usput zapisuje sva zapažanja, sve vremenske jedinice (koliko mu je koji dan trebalo od točaka A do točaka B) bilježi dosljedno. Drži se originalnog oblika registratora; špage ne mijenja usprkos tome što često pucaju.

[...] Svaki put kad čučne da rukama podigne masu, događa se 're-enactment', svaki put kad se registratori rasipaju po tlu i svaki put kad ih netko uzme u ruke [...] vidi – sebe. Ruke grabe registratore, noge nose. Ništa nije jednostavnije od geste nošenja, koja zajedno sa svojim objektom uvijek iznova krije preispitivanje fizičkog rada i umjetničke proizvodnje u uvjetima prisilne prekarnosti. [...] Radi se o socijalnoj koreografiji najelementarnije vrste. Riječ je o jednostavnoj recepturi geste, koja odlučuje da jest i da će, spontano i otvoreno, još neko vrijeme trajati u vremenu. [...] Zapis šetača ostat će dulje nego njegovi tragovi u snijegu. A učinit će si ih – sam."⁰¹

01 Andreja Kopač: "Zgibati trenutak – pisati ples", u: *Maska: Premiki sodobnega plesa*, br. 159-160, zima 2013, Ljubljana: Maska, str. 53.

1) 17.1.2013.

	lokacija a		lokacija b	rad/min
16:55	Ilica 85/3.k	17:00	Kačićeve/Deželićeve	5
17:08	Kačićeve/Deželićeve	17:15	Klaićeve 25a/3.k	7
19:30	Klaićeve 25a	?	Ilica 85/3.k	?
20:45	Britanac_tram st	?	Trg žrtava_tram st	-
21:20	Krešimirov trg 17/3.k			-
ukupno:				12 + ?

Pred arhitekturom u Kačićevoj na potezu od 17:08 do 17:15, paketi se raspadaju po prvi put oko dvadesete minute procesa. Ispred Primorske 11 slučajno sam objektima okružno prolaznicu. Pred ulazom u zgradu, susjed s kata iznad nudi mi pomoć, ali ju odbijam.

2) 18.1.2013.

	lokacija a		lokacija b	rad/min
11:00	Krešimirov trg 17/3.k	11:08	Mislavova 11/1.k	8
12:45	Mislavova 11/1.k	13:10	Žerjavićeve 7/2	25
14:32	Žerjavićeve 7/2	14:53	Savska 25	21
15:04	SC_tram st	?	Britanac_tram st	-
?	Britanac_tram st	15:18	Ilica 96	?
?	Ilica 96	15:25	Ilica 85/3.k	?
17:18	Ilica 85/3.k	?	Britanac_tram st	?
?	Trg burze_tram st	18:10	Krešimirov trg 17/3.k	?
20:22	Krešimirov trg 17/3.k	?	Branimirac_tram st	?
?	Glavni kol_tram st	21:00	Žerjavićeve 7/2	?
22:35	Žerjavićeve 7/2	23:00?	Klaićeve 25a/3.k	25?
ukupno:				79 + ?

U Mislavovoj prolaznica očekuje da preskočim uzicu za pse. Ja ju molim da ju ipak povuče k sebi. Ispred Žerjavićeve 7 srećem Antona koji me pozdravlja sa "Morao sam večeras sresti nekog s registratorima". Kasnije navečer Tena mi u Klaićevoj 25a/3.k s dozom gađenja predlaže da radije pokušam biti koristan i pomognem, na primjer, starcu iz njene ulice koji sakuplja boce i za par kuna čisti snijeg s ulice.

3) 19.1.2013.

	lokacija a		lokacija b	rad/min
13:48	Klaićeve 25a/3.k	14:08	Žerjavićeve 7/2	20
ukupno:				20

Objekti greškom trenutnog poslodavca ostali zaključani u spremištu Žerjavićeve
7/2 sve do 21.1.2014.

4) 21.1.2013.

lokacija a		lokacija b		rad/min
17:17	Žerjavićeve 7/2	17:2?	Botanički_tram st	3 + ?
17:3?	Frankopanska_tram st	17:32	Ilica_tram st	1 + ?
17:3?	Britanac_tram st	17:37	Kačićeve 7	?
?	Kačićeve 7	18:27	Ilica 85/3.k	?
23:34	Ilica 85/3.k	00:?	Krešimirov trg 17/3.k	26 + ?
ukupno:				26 + ?

Znam da sam u 17:37 došao u Kačićeve 7, ali nisam zabilježio vrijeme odlaska.
Prva sljedeća bilješka govori o vremenu dolaska na sljedeću lokaciju (Ilica
85/3.k). Pod pretpostavkom da je vrijeme prolaska istim prostornim potezima
uvijek približno isto, komparacijom s podacima iz onih tablica u kojima se
također javljaju traženi potezi, moglo bi se lako rekonstruirati radno vrijeme na
putu od Kačićeve 7 do Ilice 85/3.k, ali ta metoda nije se pokazala pouzdanom
(vidi npr. komentar ispod tablice 12).

5) 22.-23.1.2013.

lokacija a		lokacija b		rad/min
11:23	Krešimirov trg 17/3.k	11:27	Branimirac_tram st	4
11:34	Glavni kol_tram st	11:40	Vodnikova_tram st	-
11:40	Vodnikova_tram st	11:42	Savska 23	2
13:21	Savska 23	?	Vodnikova_tram st	-
13:28	Frankopanska_tram st	13:30	Ilica_tram st	2
13:?	Britanac_tram st	13:45	Ilica 85/3.k	?
16:40	Ilica 85/3.k	16:57	Žerjavićeve 7/2	17
23:42	Žerjavićeve 7/2	00:00	Branimirova 27	18
00:10	Branimirova 27	00:25	Krešimirov trg 17/3.k	15
ukupno:				63

6) 23.-24.1.2013.

	lokacija a		lokacija b	rad/min
11:11	Krešimirov trg 17/3.k	11:23	Račkoga 6	12
11:2?	Račkoga 6	11:28	Smičiklasova 17	?
11:32	Smičiklasova 17	11:35	Iblerov trg 7	3
11:45	Iblerov trg 7	12:25	Kačićeve 7	40
13:18	Kačićeve 7	13:25	Ilica 85/3.k	7
17:58	Ilica 85/3.k_auto	?	Zagorska 16/3.k	-
?	Zagorska 16/3.k_auto	19:22	Ilica 85/3.k	-
21:55	Ilica 85/3.k	22:10	Klaićeve 25a/3.k	15
01:00	Klaićeve 25a/3.k_taxi	?	Krešimirov trg 17/3.k	?
ukupno:				77 + ?

U banci mi jedna od mušterija pridržava vrata pri ulasku. Vrata su zapela i mogao sam ući jedino tako da objekte prvo položim na tlo, jedan paket do drugog, napnem špage i ponovo ih podignem, ruke s priljubljenim podlakticama ispružim ispred sebe, pa se na kraju u prostoriju doslovno provučem iza njih, kao da me oni navode do šaltera.

7) 24.-25.1.2013.

	lokacija a		lokacija b	rad/min
13:51	Krešimirov trg 17/3.k	14:06	Iblerov trg 7	15
14:12	Iblerov trg 7	14:15	Draškovićeve_tram st	3
14:22	Britanac_tram st	14:30	Ilica 85/3.k	8
18:47	Ilica 85/3.k	?	Britanac_tram st	?
18:52	MUO_tram stanica	19:01	Žerjavićeve 7/2	9
21:00	Žerjavićeve 7/2	21:05	iza Državnog Arhiva	5
21:08	iza Državnog Arhiva	21:12	HNK_tram st	5
21:20	Britanac_tram st	21:26	Kačićeve 7	6
23:55	Kačićeve 7	00:12	Klaićeve 25a/3.k	75
ukupno:				75 + ?

8) 25.1.2013.

	lokacija a		lokacija b	rad/min
15:36	Klaićeve 25a/3.k	?	R.Austrije_tram st	220 koraka
?	Branimirac_tram st	16:05	Krešimirac 17/3.k	378 koraka
16:20	Krešimirac 17/3.k	16:26	Trg žrtava_tram st	6
16:39	Britanac_tram st	16:47	Ilica 85/3.k	8
20:24	Ilica 85/3.k	20:46	Klaićeve 25a/3.k	22
ukupno:				36 + ?

Umjesto podataka o vremenu dolaska na lokacije a, odnosno odlaska s lokacija b, u prva 2 reda zabilježen je broj koraka između lokacija. Na marginama papira s bilješkama piše: "ugasio mi se mobitel / vraćao se doma po punjač / tek u stanu shvatio da mi je punjač cijelo vrijeme bio u torbi".

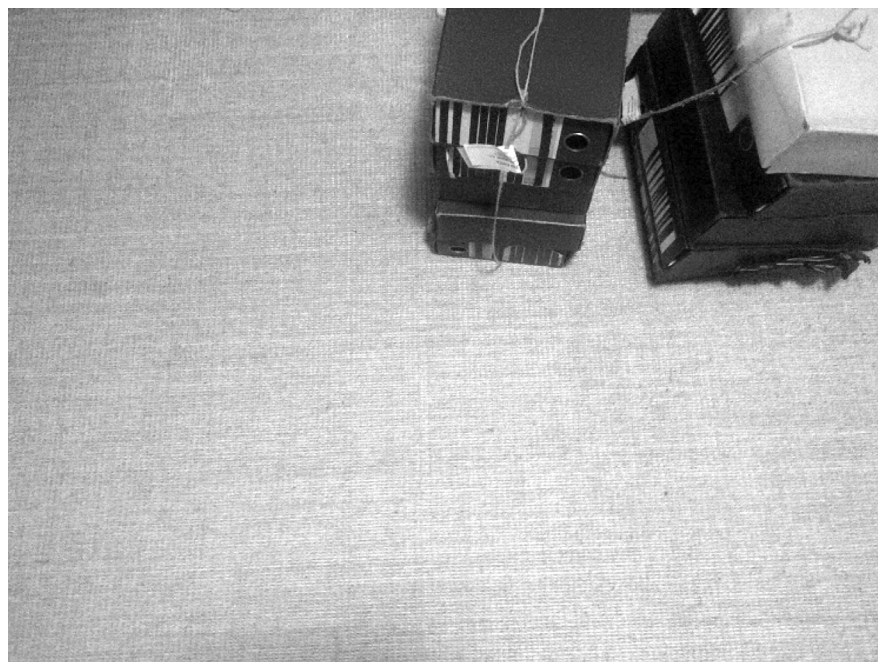
Usporedbom s podacima iz ostalih tablica u kojima se pojavljuju prva dva poteza iz tablice 8, koraci bi se, barem aproksimativno, trebali moći prevesti u minute rada, ali usporedba pokazuje da je za potez od 220 koraka bilo potrebno 6 min, a za potez od 378 koraka, suprotno očekivanju, uloženo je manje rada (4 min). Uz poteze nisu zabilježene ni brzine kretanja, ni prosječna duljina koraka, kao ni vrijeme trajanja kratkih pauzi (obično svakih šezdesetak koraka), pa se iz dostupnih podataka broj koraka ne može ni apromaksivativno prevesti u vrijeme rada. Tablice korištene za usporedbu: 9 (za potez od Klaićeve 25a/3.k do R. Austrije_tram st) i 5 (za potez od Krešimirovog trga 17/3.k do Branimirac_tram st).

9) 26.-27.1.2013.

lokacija a		lokacija b		rad/min
16:27	Klaićeve 25a/3.k	16:33	R.Austrije_tram st	6
16:52	Branimirac_tram st	16:58	Krešimirac 17/3.k	6
17:43	Krešimirac 17/3.k	17:49	Branimirac_tram st	6
18:15	Ozaljska_park_tram st	18:22	Ozaljska 62	7
18:25	Ozaljska 62	18:35	Bosiljevska 32/1.k	10
03:32	Bosiljevska 32/1.k_taxi	03:41	Krešimirac 17/3.k	-
ukupno:				35

10) 27.1.2013.

nema tabličnih podataka o radu / Varaždin, Cesarićeva 102



11) 28.1.2013.

	lokacija a		lokacija b	rad/min
13:43	Držićeva 4	13:48	Autobusni k_tram st	5
13:51	Branimirac_tram st	14:00	Višeslavova 4	9
14:42	Višeslavova 4	14:45	Trg žrtava_tram st	3
14:57	Frankopanska_tram st	15:08	Ilica 85/3.k	11
20:26	Ilica 85/3.k	20:32	Britanac_tram st	6
21:04	Šubićeva_tram st	21:17	Krešimirac 17/3.k	13
ukupno:				47

S Markom pretrčavam ulicu kod placa u Branimirovoj. Paketi se raspadaju posred zebre na crvenom. Grabim objekte i u više navrata ih dobacujem Marku koji ih kao u radnoj akciji prebacuje na pločnik. Konobar iz birca u Višeslavovoj: "O majko mila, kaj je to? 2 radne godine? Pa kaj vi dečki bežite od Linića?". Ja: "Možda radimo za njega.". On – pokazuje prema stolu za kojim već sjedimo: "Nema više mjesta u kafiću, ovaj stol vam je rezerviran!".

12) 29.-30.1.2013.

	lokacija a		lokacija b	rad/min
16:44	Krešimirac 17/3.k	16:49	Branimirac_tram st	5
16:58	Botanički_tram st	17:05	Žerjavićeva 7/2	7
00:48	Žerjavićeva 7/2	01:41	Krešimirac 17/3.k	53
ukupno:				65

Na istom ovom potezu između Žerjavićeve 7/2 do Krešimirovog trga 17/3.k, tijekom prvih 20 dana procesa, prema dostupnim podacima, rad se odvijao više puta, ali svaki put s prilično različitim rezultatima: 12. dan – 53 min, 15. dan – 38 min, 20. dan – 46 min. Primjeri pokazuju da se duljina radnog vremena na određenom potezu ne može precizno predvidjeti na temelju podataka o fizičkoj udaljenosti između točaka a i b, nego ovisi i o faktorima koji (nažalost) nisu zabilježeni.

13) 30.-31.1.2013.

lokacija a		lokacija b		rad/min
10:23	Krešimirac 17/3.k	10:28	Šubićeva_tram st	5
11:20	Rudeška_tram st	11:23	Prečko 2a	3
12:25	Prečko 2a	12:38	Horvaćanska 154/?k	13
13:55	Horvaćanska 154/?k	14:03	Rudeška_tram st	8
14:43	Trg žrtava_tram st	14:47	Krešimirac 17/3.k	4
15:41	Krešimirac 17/3.k	15:47	Trg žrtava_tram st	6
15:52	Trg_tram st	15:58	Varšavska 3	6
17:30	Varšavska 3	17:59	Gajeva 8	29
18:06	Gajeva 8	18:18	?	?
00:07	?	00:49	Krešimirac 17/3.k	42
ukupno:				114 +?

14) 31.1.2013.

lokacija a		lokacija b		rad/min
17:21	Krešimirac 17/3.k	17:28	Branimirac_tram st	7
17:39	Lisinski_tram st	17:42	NSK_bus st	3
17:47	HRT_bus st	17:55	Trnjanski nasip bb	8
19:40	Trnjanski nasip bb	20:25	Starčevićev 7/-1.k	45
20:32	Starčevićev 7/-1.k	20:40	Glavni kol_tram st	8
20:45	Trg žrtava_tram st	20:51	Krešimirac 17/3.k	6
ukupno:				77

Čekao sam u redu na blagajni supermarketa u Importanne centru, a do tamo sam pješačio od nasipa. Čovjek koji je stajao u paralelnom redu nasuprot mene obratio mi se impulzivno, čim sam mu ušao u vidno polje. S pogledom usmjerenim prema dolje doviknuo je: "Jebemti koja dokumentacija!". Umoran i manje pričljiv nego obično, odvratio sam: "Da, dosta detaljna". Naglo je trznuo glavom, pogledao me direktno u oči, fiksirao i prozvao: "Znate li vi išta što se dogodilo u Hrvatskoj u posljednjih 20 godina?".

Nisam pitanje uzeo preozbiljno. Objekte koje sam taman nogom gurnuo ispred sebe približavajući se blagajni potapšao sam rukom i odgovorio: "Naravno da znam, sve je ovdje unutra". "Ne, ne" – inzistirao je – "znate li išta što se dogodilo u Hrvatskoj u posljednjih 20 godina, u politici, u kulturi – generalno?". "Pa znam ponešto..." krenuo sam pomirljivo, a on me ušutkao usred rečenice: "Ne znate vi ništa, jer da znate, kutije vam ne bi bile prazne". Odlučio sam se boriti – uhvatio sam špage, s obje ruke podignuo pakete i ispružio ih prema njemu kao dokaz da nisu prazni: "Hoćete probati?". U tom trenutku plaćao je na blagajni, a limenka pive koju je kupio već je bila u omotu. Nije se ni okrenuo, ali odgovor je bio miran i samouvjeren: "Ne, jer da znate išta, izrazili biste se drugačije". Sekundu nakon toga pospremio je kursor i nestao.

15) 1.-2.2.2013.

lokacija a		lokacija b		rad/min
14:50	Krešimirac 17/3.k	14:55	Branimirac_tram st	5
15:08	Botanički_tram st	15:15	Žerjavićeva 7/2	7
00:15	Žerjavićeva 7/2	00:53	Krešimirac 17/3.k	38
ukupno:				50

16) 2.2.2013.

lokacija a		lokacija b		rad/min
18:25	Krešimirac 17/3.k	18:30	Branimirac_tram st	5
18:38	Slavonska_tram st	18:43	Nalješkovićeve 1	5
18:43	Nalješkovićeve 1_auto	19:03	Trnjanski nasip bb	-
19:09	Trnjanski nasip_auto	22:29	Nalješkovićeve 1	-
22:29	Nalješkovićeve 1	23:10	Krešimirac 17/3.k	41
ukupno:				51

17) 03.-4.2.2013.

lokacija a		lokacija b		rad/min
17:58	Krešimirac 17/3.k	18:07	Autobusni k_tram st	9
18:11	Držićeve_tram st	18:16	Lisinski_tram st	5
18:17	NSK_bus st	18:18	HRT_bus st	1
18:26	Trnjanski nasip_taxi	21:35	Primorska 32/-1.k	8
02:55	Primorska 32/-1.k	03:09	Klaićeve 25a/3.k	14
ukupno:				37

18) 04.-5.2.2013.

lokacija a		lokacija b		rad/min
14:27	Klaićeva 25a/3.k	14:47	Ilica 85/3.k	20
15:40	Ilica 85/3.k	15:46	Britanac_tram st	6
15:50	Trg_tram st	16:00	Draškovićeve 15	10
?	Draškovićeve 15	?	?	?
?	?	16:12	Krešimirac 17/3.k	7
17:06	Krešimirac 17/3.k	17:11	Trg žrtava_tram st	5
17:15	Trg_tram st	17:18	Trg 3/1.k	3
19:05	Trg 3/1.k	19:09	Trg_tram st	4
19:13	Britanac_tram st	19:20	Primorska 32/-1.k	7
19:27	Primorska 32/-1.k	19:32	R. Austrije_tram st	5
19:47	Branimirova_tram st	19:55	Hatzova 20/1.k	8
01:00	Hatzova 20/1.k	01:15	Krešimirac 17/3.k	15
ukupno:				90 + ?

19) 5.2.2013.

lokacija a		lokacija b		rad/min
16:45	Krešimirac 17/3.k	17:05	Mislavova 11/1.k	8
17:15	Mislavova 11/1.k	17:19	Draškovićeve_tram st	4
17:32	Tehnički_tram st	?	Savska 25	?
17:46	Savska 25	17:55	Savska 23a	9
19:22	Savska 23a	19:45	Vodnikova_tram st	23
19:57	Mislavova_tram st	20:05	Utinjska 48	8
20:11	Utinjska 48	20:18	Krešimirac 17/3.k	7
ukupno:				59 + ?

20) 6.-7.2.2013.

lokacija a		lokacija b		rad/min
10:56	Krešimirac 17/3.k	11:02	?_tram st	6
13:44	Trg Burze_tram st	13:48	Iblerov 6	4
13:51	Iblerov 6	14:01	Krešimirac 17/3.k	10
14:48	Krešimirac 17/3.k	16:55	Branimirac_tram st	7
17:01	Botanički_tram st	17:06	Žerjavićeve 7/2	5
00:14	Žerjavićeve 7/2	01:00	Krešimirac 17/3.k	46
ukupno:				78

Nakon 20 dana odradio prvi put cijeli potez od Botanički_tram st (17:48) do Žerjavićeve 7/2 (17:53) bez pauze i spuštanja objekata na zemlju. Rekord: 5 min rada u komadu.

18.1.2013.

Isti onaj susjed s kata iznad koji me odmah prvog dana (bez dodatnih pitanja) pitao za pomoć, prestigao me na stubištu između prvog i drugog kata. Usput mi je automatskom radnjom, ovaj put bez pitanja, naprosto istrgnuo crveni paket iz ruke. Ja sam zastao da posložim objekte drugog paketa koji mi se simultano raspao na stepenicama. Kad sam se konačno uspeo na treći kat, prvi me dočekao uredno odložen na otiraču pred ulaznim vratima u stan. Proces je, čini se, susjeda u rad uvukao bez mog pristanka; je li to bila participacija?

13.2.13.

Bio sam u Ilici 85 i kasnio na ručak s Leom jer sam negdje bio zametnuo šešir. Pronašao sam ga na kauču u sobi kod Markovića i Frana, a kad sam konačno izašao zajedno s Dejanom, krenuli smo do tramvajske stanice ispred Akademije. Tramvaji su kasnili. Prometni zastoj. Bilo je sivo i padao je snijeg. Čekali smo desetak minuta, a kad su ponovo počeli cirkulirati, propustili smo ih tri ili četiri, jer bili su dupkom puni pa se nisam uspio ugurati s paketima. Kažu da je to bila zima s najvećim snijegom u posljednjih stotinjak godina. Nisam ni primjetio tipa koji je stajao tik uz nas sve dok nam se nije obratio: "Dečki, da vas sad vidi netko iz Državnog arhiva, odmah bi vas kaznili". Dovršio je rečenicu i uskočio u tramvaj koji se simultano zaustavio na stanici.

Brzo sam podigao objekte s tla i potrčao za njim iako to nije bio tramvaj kojeg sam čekao. Potražio sam ga i prišao mu. Spustio sam objekte uz bočnu stranu njegovih nogu. "Zašto bi me kaznili?" upitao sam. Ruke je položio na ruksak smješten u krilu, a sjedio je potpuno uspravno, kao stari jogi.

Oči su mu bile prodorne, bio je potpuno pripremljen za situaciju poput ove i činilo se kao da uopće ne trepće. Državni arhiv čuva sve relevantne dokumente proizvedene radom državnih, odnosno službi lokalne i mjesne samouprave. Rok čuvanja nacionalne, ali i privatne dokumentacije propisan je zakonom. Firme, ukoliko su aktivne, moraju arhivirati podatke o isplatama plaća i poslovanju na neograničeno (beskonačno dugo) vrijeme. Neki izvadci u Državnom arhivu čuvat će se sve dok postoji arhiv, odnosno dok se zgrada ne uruši ili izgori, a ovo što sam ja radio s objektima teško bi se moglo nazvati čuvanjem. Bivši suradnik policije i Državnog arhiva uputio me na Pravilnik o jedinstvenim klasifikacijskim oznakama i brojčanim oznakama stvaralaca i primalaca akata nn 38/38.

Kasnije mi je stigao Dejanov sms (on je izašao stanicu ranije): "Onaj čovjek s kojim si razgovarao u tramvaju je imao jako zlo i opasno lice i malo sam ga se bojao."

??3.2013.

"To me podsjeća na bisage". "Na bisage?". "Da, kad je dotični neistrčan" – prst je (kao kriomice, da ju ne čuje), uperila prema nemirnom psu na uzici ispod stola, "a moramo ići nekud van, onda mu stavim bisage – utege – tak da ima osjećaj kao da nešto radi, da nije sad slobodan, da ne može skakati okolo". (Prijateljica s kojom je sjedila za stolom nadovezala se i prokomentirala da skroz ličim na jednog njenog frenda koji je jednom, "isto tako", sa sobom cijelo vrijeme nosio šest kuhanih jaja. U autu, za sreću).

14.3.2013.

Oko ponoći, nakon što sam s radnog mjesta izašao na ulicu ispred Žerjavićeve 7, našao sam se na putu Matiji koja se biciklom vraćala s probe zбора. Stala je, pitala kako sam, a onda odmah nakon i što nosim. Krenuo sam s uobičajenim formalnim objašnjenjima o svom radu i naišao na nerazumijevanje. Tek nakon što sam spomenuo diplomski, rekla je: "Aha – pa ti zapravo radiš! Pa tako mi reci, ja sam mislila da nisi normalan, da ideš protiv sebe". Dvije vrste rada – s jednim ideš protiv sebe, s drugim ideš sa sobom. Ovaj posljednji je normalan, ovaj prvi nije.

15.3.2013.

Oko 17h pred Martićevom 14 naletio na Miku. Pitala me što to nosim... Prije nego li je skrenula u Bauerovu, odvrátila je da joj u tome ima "nešto malo *fashion*", a kad smo danas izlazili iz restorana i Ivana me uz smijeh počastila s "totalno si *fancy artist wannabe*". Je li to bila evaluacija?

17.3.2013.

Pred aerodromom u Berlinu dočekaо nas je nasmijan vozač, a na putu do kombija upitao je treba li nam pomoć oko prtljage i automatski posegnuo rukom prema paketima. Spontano sam mu odgovorio da sam OK, a svi ostali prasnuli su u smijeh. Marko – berlinski cimer – usput mu je promrmrljao: "To je njegov projekt...". Nb: projekt je rad s kojim ideš sa sobom.

Na radionici u John-Foster-Dulles-Allee 10, slučajno sam sjeo do Seraphine. Prvo što mi je rekla, čak i prije nego se predstavila, a odmah nakon što je primijetila moju preokupaciju objektima, bilo je: "Moraš pročitati Groysov esej *Comrades of time*".

Groys piše o umjetnosti temeljenoj na vremenu (*time-based art*) i uvodi pojam neproduktivnog, odnosno prekomjernog vremena. Takva umjetnička praksa "ne oslanja se na vrijeme kao na stabilan temelj ili utemeljenu perspektivu; *time-based art* dokumentira vrijeme koje je ugroženo nestajanjem kao rezultatom vlastite neproduktivne karakteristike – karakteristike čistog života ili, kao što bi to izrazio Giorgio Agamben, golog života".⁰² Groys zaključuje da je umjetnost temeljena na vremenu, zapravo vrijeme temeljeno na umjetnosti.

19.1.2015.

Pojmom "vremena" Groys granicu između svakodnevnog života i umjetnosti ovdje pokušava premostiti vrlo formalnim, gotovo lingvističkim trikom. Međutim "vrijeme" naznačeno pitanjem iz supermarketa (što se dogodilo u Hrvatskoj u posljednjih 20 godina?) vrlo cinično razotkriva spoznajnu nemoć tog pjesničkog formalizma. Stari (post) avangardni san o dokidanju granice između umjetnosti i svakodnevnog života s ciljem revolucioniziranja modernih potrošačkih subjekata, u neoliberalnom kontekstu prekarijatskog vremena transformirao se u nešto poput situacionističke noćne more. Granica je premoštena, ali ne pojmom "vremena", nego "rada". Rad – ne vrijeme – može biti produktivan ili neproduktivan. Rad može biti toliko prekomjeran da se

⁰² Dostupno online: <http://www.e-flux.com/journal/comrades-of-time/>, pristupljeno 28.1.2015.

dokida granica između slobodnog i radnog vremena, ali vrijeme samo ostaje samo njegovom "mjernom jedinicom".

"Umjetnički rad je podređen nužnosti rada i upravo zato više ne poznaje podjelu između života i rada; fleksibilan je, podređen projektnoj logici rada i gubi autonomnost te je reguliran mnogobrojnim mehanizmima evaluacije."⁰³ Projektna logika u suštini je logika normalizacije; radom se u projektu protiv sebe može ići samo prividno (odnosno privremeno). Nenormalnost, prijestup, neproduktivnost, samo su momenti odgođenih projektnih konvencionalnosti. Naknadnim izvještajem (uz priloženu dokumentaciju dokaznog karaktera), osim što se upućuje na sam goli život, kasapi se i značenjski reducira fenomenološka apsurdnost proživljenog iskustva – *proces* se svodi na *projekt*. Solipsistička tautologija otvara se blijedim, predvidljivim metaforiziranjima o sizifovskoj otuđenosti u radu, ali uz to se, doduše, osigurava i mjesto za novu stavku cv-a.

17.3.2013.

Kasnije navečer, dok sam na hostelskom šanku naručivao piće, švicarski psihoanalitičar (koji je ovdje odsjeo također radi radionice) sakrio mi je objekte iza posljednjeg stola u dnu prostorije.

???.2013.

Lea, Meri i ja izlašli smo popodne iz Kačićeve 7 kad mi se, nekoliko haustora bliže Ilici, raspao crveni paket. Zastao sam na trenutak nad objektima, a kad sam podigao pogled, starac groteskno iscerenog lica bez zubiju stajao je tik do mene. Unio mi se u lice i pitao može li uzeti jednu kutiju. Pokušao sam objasniti da mi trebaju svi objekti, a on mi je na to, kratko ali entuzijastično čestitao rođendan pa se naglo okrenuo prema djevojkama. Stajale su na korak od nas, iza objekata horizontalno posloženih sredinom nogostupa. Prekoračio je granicu formiranu objektima i s neugodno male distance, svakoj zasebno, zaželio sretan rođendan (srdačno baš kao i meni). One su se nekako izmigoljile, ja sam na brzinu posložio objekte, zgrabio ih i doviknuo mu već u pokretu: "Sretan rođendan i vama!". Vidno oraspoložen podigao je ruku za nama i afirmativno urliknuo: "Dobro ste to rekli!".

11.4.2013. London

03 Bojana Kunst: *Umetnik na delu – bližina umetnosti in kapitalizma*, Ljubljana: Maska, 2012. str. 152.



13.4.2013.

U knjižari galerije na adresi Bankside, London SE1 9TG, spustio sam ih tik do ulaza, s unutarnje strane. Nekoliko minuta kasnije, nakon što sam ušao, vratio sam se na lokaciju, ali objekata više nije bilo. Obratio sam se jednom od prodavača, a on je u pasivno-agresivnoj maniri stisnuo usnice kao da grimasom pokušava ocrtati razmjere moje neodgovornosti: paketi su mogli biti bombe! Informirao me da su ozbiljno razmišljali o pozivu policiji koja bi sumnjive objekte uklonila i neutralizirala. U međuvremenu su ih smjestili na sigurno, izvan vidokruga mušterija. Srećom – ta sigurnosna zona nalazila se tik do knjižare – odložili su ih u praznu garderobu. Na kraju mi je dopustio da ih ponovo preuzmem.

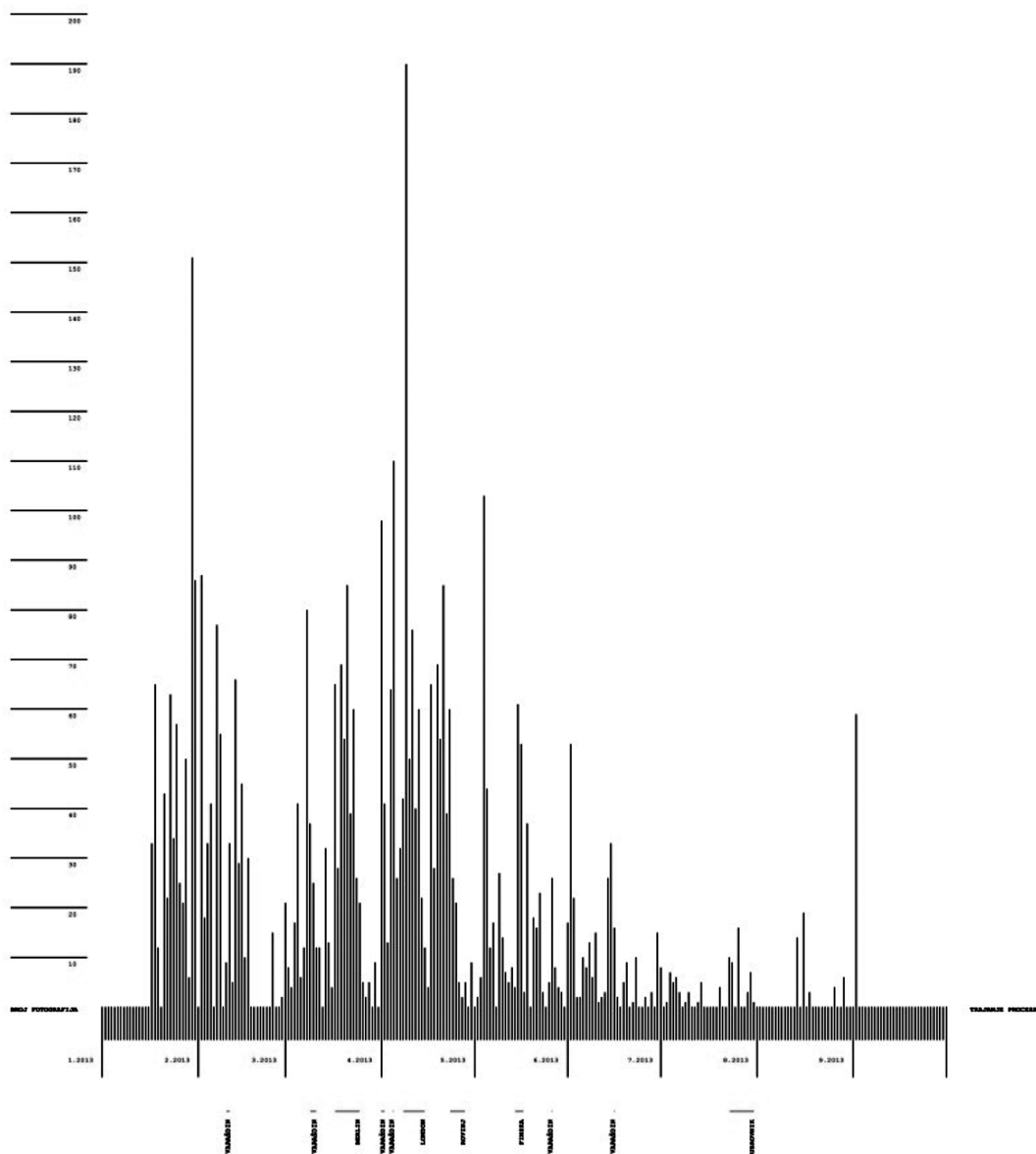
"Dominantan medij moderne biopolitike [...] je birokratska i tehnološka dokumentacija, koja uključuje planove, propise, izvještaje, statističke analize i projektne planove. Nimalo slučajno umjetnost također koristi isti medij dokumentacije kada želi ukazati na sebe kao na život."⁰⁴ U početku sam objekte i situacije oko objekata fotografirao opsesivno. Svaki put kad sam ih na određitim lokacijama ili u pauzama spustio na tlo ili kad bi se paketi odlučili raspasti, fotografirao bih prizor i situacije oko objekata priručnim sredstvom (mobitelom) iz različitih rakursa. Fotografije su trebale poslužiti kao (forenzički) dokaz odvijanja procesa, ali funkcija fotografiranja nije bila isključivo očevidna. Radilo se i o užitku. U samom radu nije bilo osjećaja užitka. Užitek je bio vezan uz dokumentiranje tragova rada – uz njegovo prerađivanje. Rad je izazivao osjećaj nesigurnosti i gubitka kontrole, a prerađivanje rada osjećaj autoregulatorne kompenzacije.

U krajnjoj liniji taj proces prerađivanja smirivao je poput neke vrste zaloga, gotovo eshatološki: gledano iznutra, iz perspektive procesa, dokument rada nije upućivao samo na prošlo svršeno vrijeme, nego me podsjećao na život nakon projektne smrti, na otvorenje potencijalne izložbe, objavu članka, izvedbu *lecture-performancea*. Psihološki oslonac grozničavog arhiviranja tijekom dugotrajnog procesa nije bio na odmet s obzirom na to da je finalni rok, datum kraja procesa, bio nepoznat.

Prvo sam kanio raditi tjedan dana, pa sam probio normu i odradio cijeli mjesec, a onda sam nakon tri mjeseca shvatio da se nalazim u procesu kojem nije lako predvidjeti kraj. Intuitivno sam u tom trenutku već pretpostavljao da će trajati minimalno pola godine, ali jasne indikacije o kraju nisu postojale sve dok proces jednostavno nije završio.

siječanj 668 / veljača 560 / ožujak 803 / travanj 1121 / svibanj 510 / lipanj 276 / srpanj 84 / kolovoz dvadesetak i 59 na posljednji dan procesa 2.9.2013. / ukupno 4101 fotografija

⁰⁴ Boris Groys: "Umjetnost u doba biopolitike – od umjetničkog djela k umjetničkoj dokumentaciji", u: *Učiniti stvari vidljivima, strategije suvremene umjetnosti*, ur: Nada Beroš, 2006, Zagreb: MSU, str.13.



Graf pokazuje količinu proizvodnje fotografske dokumentacije po danima, tijekom cijelog procesa, kao i na gradove (javnu sferu) izvedbe rada. Gornji ekstrem grafa – 190 fotografija u danu dogodio se 9.4.2013. u Londonu, dan nakon smrti Margaret Thatcher. Donji ekstremi grafa su problematični: primjerice, za period od 18. do 25.2.2013. uopće ne postoji fotodokumentacija, a cijeli kolovoz pokriven je sa svega dvadesetak fotografija što je daleko ispod mjesečnog prosjeka. Za te periode, a na temelju dostupne fotodokumentacije, naprosto nije moguće odrediti radi li se o privremenim prekidima procesa ili o segmentima procesa koji nisu dokumentirani.

Porast količina fotografija proizvedenih po danu vjerojatno ukazuje na povećanje gustoće događaja, to jest, govori o fazama povećanja intenziteta procesa, a opadanje proizvodnje fotografija po danima, tada je, očito, vezano uz faze snižavanja tog intenziteta.

Količina dokumentacije, dakle, posredno govori o subjektivnom odnosu prema radu: u određenim periodima rad se doživljava kao ekscels u tijeku svakodnevice pa ga je potrebno dokumentirati kao odstupanje. U određenim fazama rad se, s druge strane, stapa s banalnošću svakodnevice pa potreba za bilježenjem izostaje. Opadanje količine dokumentacije, prema tome, upućuje na

proces normalizacije rada pa izgleda kao da kolovoz bez podataka predvidljivo najavljuje skori kraj procesa (koji se dogodio početkom rujna). Drugim riječima, a suprotno uvriježenoj pretpostavci s početka poglavlja, na dokidanje granice između umjetnosti i svakodnevnog života ne upućuje dokumentacija, nego upravo manjak dokumentacije. To se dokidanje odvija u polju nenormalnosti, to je rad s kojim se stvarno “ide protiv sebe”, za kojeg ne postoje dokazi, rad koji je na razini reprezentacije jednak neradu.

xx. Definirajte ciljane skupine i kraljke korisnike projekta, njihove potrebe i ograničenja. Objasnite projektну metodologiju i kako ste točno projektom riješili njihove potrebe. Kvantificirajte.

Nakon što mi je susjed 18.1.2013. istrgrnuo paket iz ruke, prestao sam odbijati pomoć. Iako su oni inicijalno pomagali meni, ja sam zauzvrat imao potrebu pomoći njima jer sam u procesu bio duže pa sam bolje poznao tehniku.

Ok, staneš iznad paketa... Pokušaj stabilizirati strukturu pritiskom unutarnjih strana nogu. Sad položi uže ispod paketa, svakog zasebno, i podigni ga točno sredinom objekta. Time se težina raspodijeljuje simetrično sa svake strane špage. Najteži element strukture ti ide uvijek na dno, a najlakši uvijek na vrh. Ako ih tak' posložiš, mogućnost kolapsa maksimalno se odgađa. Špage umetneš u ove proreze u materijalu da si dodatno stabiliziraš strukturu.

Prema postojećoj fotodokumentaciji, u radu je direktno sudjelovalo stotinjak osoba, većinom prijatelja, obitelji i poznanika (popis dostupan na zahtjev). Njihova participacija je bila fleksibilna i kratkotrajna, ponekad potpuno neintencionalna. Događala bi se obično na potezima između različitih lokacija a i b. Participacijom je zadovoljena njihova znatiželja ili kratkotrajan empatijski impuls. Kad bi oni preuzeli, ja nisam trebao raditi, ali radili su premalo za otvaranje pitanja kolektivnog autorstva.

Krajnjih korisnika (gledatelja u javnom prostoru) bilo je nekoliko tisuća, ali njihovo osnovno ograničenje jest to što su uglavnom bili nesvjesni svog sudjelovanja u procesu. Dodatni problem evaluacije je i činjenica da se rad u javnom prostoru odvijao konstantno, s publikom ili bez nje.

Tijekom kolovoza provedenog u Dubrovniku uz temperaturu od gotovo 40 stupnjeva, objekti su bili prisutniji nego ikad. Međutim, potreba za dokumentiranjem polako je nestajala. Nakon što smo odigrali sve izvedbe, konobaru u kafiću i gostima na terasi više ništa nije bilo jasno – do tad su mislili su da su objekti dio predstave. Krajem mjeseca vratio sam se u Zagreb i selio iz stana u kojem sam živio desetak godina. Čuo sam da će vlasnici stan u potpunosti renovirati i da kompletan interijer namjeravaju izbaciti kao glomazan otpad pa sam objekte “sakrio” u ormar u svojoj sobi i preselio se iz stana bez njih. U tom trenutku – ta mi se odluka učinila prikladnom.

21.1.2015.

Zanimljiv mi je zaključak Bojane Kunst u kojem nas poziva da radimo manje.⁰⁵ Ne znam, međutim, kako ga primijeniti u praksi pa razmišljam: da sam knjigu pročitao ranije, tijekom svog procesa, koji bi mogli biti konkretni, performativni učinci njezinog teksta na moj rad? Paradigma “raditi manje” podsjeća me na de Certeauovu analizu prakse izvrđavanja ili zabušavanja za radnog vremena, na

⁰⁵ Bojana Kunst: *Umetnik na delu – bližina umetnosti in kapitalizma*, Ljubljana: Maska, 2012. str. 154.

radnika koji tvornici krade vrijeme. "Na samom mjestu na kojem vlada stroj što ga on mora opsluživati, on hini posao kako bi iz "gušta" stvorio nekorisne proizvode čiji je jedini cilj da njegovim *djelom* označe njegovo vlastito umijeće [...]"^{o6} Ali od koga da, u uvjetima neoliberalne prekarnosti, ukradem vrijeme danas kad je tvornica pounutrena, utjelovljena? Kako prevariti samog sebe? Da sam knjigu pročitao ranije, vjerojatno bih svejedno odradio sve isto kao i bez nje. (Eventualno bih, na kraju, urednicama umjesto cijelog ovog teksta, poslao samo tablice).

^{o6} Michel de Certeau: *Invenција svakodnevice*, Zagreb: Naklada MD, 2002. str. 76.

"Signs of the Times"

– subsequent report to the
editorial board on previously
performed process

Bojan Mucko

Translated from the Croatian by Tijana Gojić Topolnik

noticed them in a pile of similar objects. The pile occupied a piece of public space in front of the building from which, I suppose, the objects were thrown out. At some point, probably not long before I came, someone decided that the objects were no longer important. For years, maybe decades before throwing them out, they were regularly filled by carefully sorted documents. Then, perhaps suddenly and unexpectedly, something happened. The objects were collected into larger conglomerates, classified as unimportant and thrown out. They became public. I picked out a few, and took with them with me. I became their new owner.

At first I didn't know what to do with the objects, and then, on January 17th 2013 I started carrying them with me everywhere. 10 objects divided by criteria of similarity into 2 groups of 5 objects – 2 packages tied with rope, each to carry in one hand. Since the beginning of the process, moving in public spaces required adapting to new restrictions dictated by the physical characteristics of the objects.

The consequences included a change of posture when walking. First, due to weight difference between packages, it was necessary to switch hands after about twenty steps. It required stopping briefly, placing the packages on the asphalt, switching hands before I could carry on. Second, the ropes were thin and under the objects' weight they would quickly cut into my hands, and the tips of my fingers would gradually become numb. Each move from the starting point to the temporary destination was interrupted by additional short pauses, intervals of rest needed to continue walking, every sixty steps at first. Such pauses would last between 10 seconds and several minutes. Eventually, walking intervals became longer, and pauses shorter. Third, the ropes were loose already when found; the structure of the packages was unstable. Taking each step required conscious and steady body movements – otherwise, the structures would collapse. They would collapse. The structures often collapsed.

process scheme

activity	transporting objects in public space from location a to location b
objects	5 objects with dimensions 30 x 28 x 9 cm 5 objects with dimensions 20 X 28 x 9 cm found in Zagreb at bulk waste depot objects organised in 2 packages of 5 each package secured with a rope weight of the red package: 5.1 kg weight of the heavier package: 9,4 kg
Hours	day segments spent in public areas hours determined by other regular daily activities
locations a and b	determined by locations of other regular daily activities
process started	17.1.2013.
process finished	2.9.2013.

So you would carry them to the shop? Yes. And to a business meeting or to work? Yes. And across the border? Also. And on a night out? Mm-hmm. I would carry the objects from each point A to each point B in public space, daily, and the routes were determined by unchanged everyday activities. And - of course I don't know what was in them, but the content is not important.

"Berlin, end of March 2013. At Zagreb airport I see, for the first time, a young man wearing a hat, carrying two packages (of full) binders tied with thin rope. [...] He is taking notes of all observations, consistently recording all units of time (how much time he needed each day from point A to point B). He keeps the original form of the binders; not changing the ropes despite the fact that they often break.

[...] Every time he squats down to lift the weight, there's 're-enactment', every time the binders scatter on the ground, and every time someone takes them into their hands [...] he sees - himself. The hands are grabbing the binders, the feet keep walking. Nothing is easier than the gesture of carrying, which together with its object again and again hides the questioning of physical work and artistic production in conditions of forced precariousness. [...] It is social choreography of the most elementary kind. It is a simple recipe for gestures, which decides to last and it will, spontaneously and openly, last in time for a while longer. [...] The walker's records will remain longer than his footprints in the snow. And he will make them - by himself."⁰¹

01 Andreja Kopač: "To Move a Moment – to Write Dance", Maska: Shifts of Contemporary Dance, 159-160, Winter 2013, Ljubljana: Maska, page 53

1) 17.1.2013.

	location a		location b	Activity/min
16:55	Ilica 85/3.fl	17:00	Kačićeva/Deželićeva	5
17:08	Kačićeva/Deželićeva	17:15	Klaićeva 25a/3.fl	7
19:30	Klaićeva 25a	?	Ilica 85/3.fl	?
20:45	Britanac_tram st	?	Trg žrtava_tram st	-
21:20	Krešimirov trg 17/3.fl			-
total:				12 + ?

In front of the Architecture University building on Kačićeva Street between 17:08 and 17:15, the packages fall apart for the first time some twenty minutes into the process. In front of 11 Primorska Street I accidentally graze a passer-by with the objects. In front of the building entrance, a neighbour from upstairs offers some help but I decline.

2) 18.1.2013.

	location a		location b	activity/min
11:00	Krešimirov trg 17/3.fl	11:08	Mislavova 11/1.fl	8
12:45	Mislavova 11/1.fl	13:10	Žerjavićeva 7/2	25
14:32	Žerjavićeva 7/2	14:53	Savska 25	21
15:04	SC_tram st	?	Britanac_tram st	-
?	Britanac_tram st	15:18	Ilica 96	?
?	Ilica 96	15:25	Ilica 85/3.fl	?
17:18	Ilica 85/3.fl	?	Britanac_tram st	?
?	Trg burze_tram st	18:10	Krešimirov trg 17/3.fl	?
20:22	Krešimirov trg 17/3.fl	?	Branimirac_tram st	?
?	Glavni kol_tram st	21:00	Žerjavićeva 7/2	?
22:35	Žerjavićeva 7/2	23:00?	Klaićeva 25a/3.fl	25?
total:				79 + ?

On Mislavova Street a passer-by expects me to skip the dog leash. I ask her to pull it in. In front of 7 Žerjavićeva Street I meet Anton who greets me with "I just had to meet someone with binders tonight". Later that evening at 25a/3.fl Klaićeva Street, Tena suggests, with a dose of disgust, that I should rather try to be useful and help, for example, the old man on her street who collects bottles and cleans snow in the street for a few kuna.

3) 19.1.2013.

	location a		location b	activity/min
13:48	Klaićeva 25a/3.fl	14:08	Žerjavićeva 7/2	20
			total:	20

The current employer mistakenly locks the objects in storage at 7/2 Žerjavićeva Street until 21.2.2014.

4) 21.1.2013.

	location a		location b	activity/min
17:17	Žerjavićeva 7/2	17:2?	Botanički_tram st	3 + ?
17:3?	Frankopanska_tram st	17:32	Ilica_tram st	1 + ?
17:3?	Britanac_tram st	17:37	Kačićeva 7	?
?	Kačićeva 7	18:27	Ilica 85/3.fl	?
23:34	Ilica 85/3.fl	00:?	Krešimirov trg 17/3.fl	26 + ?
			total:	26 + ?

I know I arrived at 7 Kačićeva Street at 17:37, but I didn't record the time of departure. The following note is the time of arrival at the next location (Ilica 85/3.fl). Assuming that the time of passage on the same routes is always about the same, by comparison with data from tables with the same routes, the walking time from 7 Kačićeva Street 85/3.fl Ilica Street could easily be reconstructed, but this method did not prove to be reliable (see e.g. comments below table 12).

5) 22.-23.1.2013.

	location a		location b	activity/min
11:23	Krešimirov trg 17/3.fl	11:27	Branimirac_tram st	4
11:34	Glavni kol_tram st	11:40	Vodnikova_tram st	-
11:40	Vodnikova_tram st	11:42	Savska 23	2
13:21	Savska 23	?	Vodnikova_tram st	-
13:28	Frankopanska_tram st	13:30	Ilica_tram st	2
13:?	Britanac_tram st	13:45	Ilica 85/3.fl	?
16:40	Ilica 85/3.fl	16:57	Žerjavićeva 7/2	17
23:42	Žerjavićeva 7/2	00:00	Branimirova 27	18
00:10	Branimirova 27	00:25	Krešimirov trg 17/3.fl	15
			total:	63

6) 23.-24.1.2013.

	location a		location b	activity/min
11:11	Krešimirov trg 17/3.fl	11:23	Račkoga 6	12
11:2?	Račkoga 6	11:28	Smičiklasova 17	?
11:32	Smičiklasova 17	11:35	Iblerov trg 7	3
11:45	Iblerov trg 7	12:25	Kačićeve 7	40
13:18	Kačićeve 7	13:25	Ilica 85/3.fl	7
17:58	Ilica 85/3.fl_car	?	Zagorska 16/3.fl	-
?	Zagorska 16/3.fl_car	19:22	Ilica 85/3.fl	-
21:55	Ilica 85/3.fl	22:10	Klaićeve 25a/3.fl	15
01:00	Klaićeve 25a/3.fl_taxi	?	Krešimirov trg 17/3.fl	?
total:				77 + ?

At the bank, one of the customers held the door for me to enter. The door got stuck and I could only enter by first placing the objects on the floor, one by one, tightening the ropes and picking them up again, stretching my arms forward keeping the forearms together, entering the room following my arms as if they were leading me to the desk.

7) 24.-25.1.2013.

	location a		location b	activity/min
13:51	Krešimir Square 17/3.fl	14:06	Iblerov Square 7	15
14:12	Iblerov square 7	14:15	Draškovićeve_tram st	3
14:22	Britanac_tram st	14:30	Ilica 85/3.fl	8
18:47	Ilica 85/3.fl	?	Britanac_tram st	?
18:52	MUO_tram stop	19:01	Žerjavićeve 7/2	9
21:00	Žerjavićeve 7/2	21:05	behind the State Archives	5
21:08	behind the State Archives	21:12	HNK_tram st	5
21:20	Britanac_tram st	21:26	Kačićeve 7	6
23:55	Kačićeve 7	00:12	Klaićeve 25a/3.fl	75
total:				75 + ?

8) 25.1.2013.

	location a		location b	activity/min
15:36	Klaićeve 25a/3.fl	?	R.Austrije_tram st	220 steps
?	Branimirac_tram st	16:05	Krešimirac 17/3.fl	378 steps
16:20	Krešimirac 17/3.fl	16:26	Trg žrtava_tram st	6
16:39	Britanac_tram st	16:47	Ilica 85/3.fl	8
20:24	Ilica 85/3.fl	20:46	Klaićeve 25a/3.fl	22
total:				36 + ?

Instead of the time of arrival at locations a, i.e. leaving locations b, the first two rows record the number of steps between locations. The margins of the paper with notes record: "my phone turned off/ returning home for the charger / coming into the flat I realized that my charger had been in the bag the whole time".

Comparing data from other tables in which the first two routes from table 8 appear, the steps should be, at least approximately, convertible into minutes of activity, but the comparison shows that the route of 220 steps required 6 min, and the route of 378 steps, contrary to expectation, required less activity (4 min). The routes do not record walking speed, the average step length, nor the duration of the short pause (typically every sixty steps), therefore, the number of steps cannot be approximately converted into the time of activity from the available data. Tables used for comparison: 9 (the route from 25a/3.fl Klaićeva Street to R.Austrije_tram stop) and 5 (for the route from 17/3.fl Krešimir Square to Branimirac_tram stop).

9) 26.-27.1.2013.

	location a		location b	activity/min
16:27	Klaićeva 25a/3.fl	16:33	R.Austrije_tram st	6
16:52	Branimirac_tram st	16:58	Krešimirac 17/3.fl	6
17:43	Krešimirac 17/3.fl	17:49	Branimirac_tram st	6
18:15	Ozaljska_park_tram st	18:22	Ozaljska 62	7
18:25	Ozaljska 62	18:35	Bosiljevska 32/1.fl	10
03:32	Bosiljevska 32/1.k_taxi	03:41	Krešimirac 17/3.fl	-
total:				35

10) 27.1.2013.

no table data on the activity / Varaždin, 102 Cesarićeva Street



11) 28.1.2013.

	location a		location b	activity/min
13:43	Držićeve 4	13:48	Autobusni k_tram st	5
13:51	Branimirac_tram st	14:00	Višeslavova 4	9
14:42	Višeslavova 4	14:45	Trg žrtava_tram st	3
14:57	Frankopanska_tram st	15:08	Ilica 85/3.fl	11
20:26	Ilica 85/3.fl	20:32	Britanac_tram st	6
21:04	Šubićeve_tram st	21:17	Krešimirac 17/3.fl	13
total:				47

I run across the street at the market on Branimirova with Marko. The packages fall apart in the middle of the pedestrian crossing at a red light. I grab the objects and throw them to Marko who puts them on the sidewalk. The waiter from a cafe on Višeslavova Street: "O dear, what is that? Two financial years? Are you guys running away from Linić?"⁰². Me: "Maybe we work for him.". He - pointing to the table we're already sitting at: "There are no more seats available at the cafe, this table is reserved!".

12) 29.-30.1.2013.

	location a		location b	activity/min
16:44	Krešimirac 17/3.fl	16:49	Branimirac_tram st	5
16:58	Botanički_tram st	17:05	Žerjavićeve 7/2	7
00:48	Žerjavićeve 7/2	01:41	Krešimirac 17/3.fl	53
total:				65

On the same route between 7/2 Žerjavićeve Street to 17/3.fl Krešimir Square, during the first 20 days of the process, according to available data, the activity was carried out several times, but each time with quite different results: day 12 - 53 min, day 15 - 38 min, day 20 - 46 min. Examples show that the length of walking hours on a particular route cannot be precisely predicted on the basis of data on the physical distance between points a and b, but also depends on factors which (unfortunately) have not been recorded.

13) 30.-31.1.2013.

location a		location b		activity/min
10:23	Krešimirac 17/3.fl	10:28	Šubičeva_tram st	5
11:20	Rudeška_tram st	11:23	Prečko 2a	3
12:25	Prečko 2a	12:38	Horvaćanska 154/?fl	13
13:55	Horvaćanska 154/?fl	14:03	Rudeška_tram st	8
14:43	Trg žrtava_tram st	14:47	Krešimirac 17/3.fl	4
15:41	Krešimirac 17/3.fl	15:47	Trg žrtava_tram st	6
15:52	Trg_tram st	15:58	Varšavska 3	6
17:30	Varšavska 3	17:59	Gajeve 8	29
18:06	Gajeve 8	18:18	?	?
00:07	?	00:49	Krešimirac 17/3.fl	42
total:				114 +?

14) 31.1.2013.

location a		location b		activity/min
17:21	Krešimirac 17/3.fl	17:28	Branimirac_tram st	7
17:39	Lisinski_tram st	17:42	NSK_bus st	3
17:47	HRT_bus st	17:55	Trnjanski nasip bb	8
19:40	Trnjanski nasip bb	20:25	Starčević 7/-1.fl	45
20:32	Starčević 7/-1.fl	20:40	Glavni kol_tram st	8
20:45	Trg žrtava_tram st	20:51	Krešimirac 17/3.fl	6
total:				77

I waited in line at the cash register in a supermarket in Importanne Center, after walking there from the embankment. A man standing in a parallel row across from me spoke to me impulsively, as soon as I walked into his field of vision. Looking down he called out: "Bloody hell, so much documentation!". Tired and less talkative than usual, I said: "Yes, quite detailed." Suddenly he jerked his head, looked directly into my eyes, stared and said: "Do you know anything of what happened in Croatia in the last 20 years?".

I didn't take the question too seriously. With my hand, I patted the objects I was pushing ahead with my foot approaching the cash register and said: "Of course I know, everything is in here." "No, no" - he insisted - "do you know anything of what happened in Croatia in the last 20 years, in politics, in culture - in general?" "Well I know something..." I started conciliatory, and he silenced me in mid-sentence: "You know nothing, because if you did, your boxes would not be empty". I decided to argue - I picked up the ropes and with both hands held the packages towards him as proof that they were not empty: "Want to check?" At that moment he was paying at the cash register, and a can of beer he had bought was already in the wrapping. He did not turn around, but the answer was calm and confident: "No, because if you knew anything, your wording would have been different." One second after that he took the change and disappeared.

15) 1.-2.2.2013.

location a		location b		activity/min
14:50	Krešimirac 17/3.fl	14:55	Branimirac_tram st	5
15:08	Botanički_tram st	15:15	Žerjavičeva 7/2	7
00:15	Žerjavičeva 7/2	00:53	Krešimirac 17/3.fl	38
total:				50

16) 2.2.2013.

location a		location b		activity/min
18:25	Krešimirac 17/3.fl	18:30	Branimirac_tram st	5
18:38	Slavonska_tram st	18:43	Nalješkovičeva 1	5
18:43	Nalješkovičeva 1_car	19:03	Trnjanski nasip bb	-
19:09	Trnjanski nasip_car	22:29	Nalješkovičeva 1	-
22:29	Nalješkovičeva 1	23:10	Krešimirac 17/3.fl	41
total:				51

17) 3.-4.2013.

location a		location b		activity/min
17:58	Krešimirac 17/3.fl	18:07	Autobusni k_tram st	9
18:11	Držičeva_tram st	18:16	Lisinski_tram st	5
18:17	NSK_bus st	18:18	HRT_bus st	1
18:26	Trnjanski nasip_taxi	21:35	Primorska 32/-1.fl	8
02:55	Primorska 32/-1.fl	03:09	Klaičeva 25a/3.fl	14
total:				37

18) 4.-5.2013.

	location a		location b	activity/min
14:27	Klaićeva 25a/3.fl	14:47	Ilica 85/3.fl	20
15:40	Ilica 85/3.fl	15:46	Britanac_tram st	6
15:50	Trg_tram st	16:00	Draškovićeve 15	10
?	Draškovićeve 15	?	?	?
?	?	16:12	Krešimirac 17/3.fl	7
17:06	Krešimirac 17/3.fl	17:11	Trg žrtava_tram st	5
17:15	Trg_tram st	17:18	Trg 3/1.fl	3
19:05	Trg 3/1.fl	19:09	Trg_tram st	4
19:13	Britanac_tram st	19:20	Primorska 32/-1.fl	7
19:27	Primorska 32/-1.fl	19:32	R. Austrije_tram st	5
19:47	Branimirova_tram st	19:55	Hatzova 20/1.fl	8
01:00	Hatzova 20/1.fl	01:15	Krešimirac 17/3.fl	15
total:				90 + ?

19) 5.2.2013.

	location a		location b	activity/min
16:45	Krešimirac 17/3.fl	17:05	Mislavova 11/1.fl	8
17:15	Mislavova 11/1.fl	17:19	Draškovićeve_tram st	4
17:32	Tehnički_tram st	?	Savska 25	?
17:46	Savska 25	17:55	Savska 23a	9
19:22	Savska 23a	19:45	Vodnikova_tram st	23
19:57	Mislavova_tram st	20:05	Utinjska 48	8
20:11	Utinjska 48	20:18	Krešimirac 17/3.fl	7
total:				59 + ?

20) 6.-7.2.2014.

	location a		location b	activity/min
10:56	Krešimirac 17/3.fl	11:02	?_tram st	6
13:44	Trg Burze_tram st	13:48	Iblerov 6	4
13:51	Iblerov 6	14:01	Krešimirac 17/3.fl	10
14:48	Krešimirac 17/3.fl	16:55	Branimirac_tram st	7
17:01	Botanički_tram st	17:06	Žerjavićeve 7/2	5
00:14	Žerjavićeve 7/2	01:00	Krešimirac 17/3.fl	46
total:				78

After 20 days I did the whole route from Botanički_tram st (17:48) to 7/2 Žerjavićeve Street (17:53) for the first time without pausing and putting the objects on the ground. Record: 5 min non-stop activity.

18.1.2013.

The same neighbour from the floor above, who on the first day (no questions asked) offered to help, overtook me on the stairs between the first and second floors. He automatically, this time with no questions asked, simply snatched the red package out my hand. I stopped to pick up the objects of the other package that simultaneously fell apart on the stairs. When I finally got up to the third floor, the first package waited for me neatly placed on the mat at the front door to the apartment. The process, it seems, involved the neighbour without my consent; was it participation?

13.2.13.

I was at 85 Ilica Street and late for lunch with Lea because I had misplaced my hat somewhere. I found it on the sofa in the room at Marković and Fran's, and when I finally came out together with Dejan, we walked to the tram stop in front of the Academy. Trams were delayed. A traffic jam. It was grey and snowing. We waited for about ten minutes, and when they began running again, we missed three or four, because they were completely full so I could not squeeze in with the packages. They say that it was the winter with the most snow in the last hundred years. I did not even notice the guy standing next to us until he spoke to us: "Guys, if someone from the State Archives saw you now, you would be fined immediately." He finished his sentence and jumped on a tram that simultaneously pulled into the stop.

I quickly picked up the objects from the ground and ran after it, although it was not the tram I was waiting for. I looked for him and approached him. I placed the objects along the side of his leg. "Why would they fine me?" I asked. He placed his hands on the backpack in his lap, sitting fully upright, like an old yogi.

His eyes were penetrating, he was fully prepared for a situation like this and it seemed like he wasn't even blinking. The State Archives preserves all relevant documents produced by the work of state departments, or departments of local and municipal authorities. The retention period for national, as well as private documentation is prescribed by law. Companies, if active, must archive data on wage payments and business activities for an unlimited (infinitely long) time. Some excerpts at the State Archives will be kept as long as the Archives exist, or until the building collapses or burns in a fire, and what I did with the objects could hardly be called preservation. A former associate of the police and the State Archives referred me to the Ordinance on unified classification markings and numeral markings of creators and recipients of acts Official Gazette 38/38.

Later I received an SMS from Dejan (he got off a stop earlier): *"That man you were talking to on the tram had a very evil and dangerous face and I was a little afraid of him."*

??3.2013.

"It reminds me of saddlebags". "Saddlebags?". "Yes, when the mister hasn't been running" - pointing her finger (secretly, so he wouldn't hear), to the restless dog on a leash under the table, "and we have to go somewhere outside, then I put

saddlebags on him - weights - so he would feel like he's doing something, that he's not free at that moment, that he can't jump around". (A friend she was sitting with at the table added that I looked like one of her friends who once, "also", carried six-boiled eggs everywhere. In the car, for good luck).

14.3.2013.

Around midnight, after leaving work and walking out of 7 Žerjavićeva Street, I bumped into Matija who was cycling back from choir practice. She stopped, asked how I was, and then immediately asked what I was carrying. I started with the usual formal explanation about my work but she didn't understand. Only after I mentioned the thesis, she said: "Yeah - so you actually work! Why don't you say so, I thought you were crazy, you fighting yourself." Two types of work: one going against you, the other one working for you. The latter one is normal, the first one isn't.

15.3.2013.

Around 17h outside 14 Martićeva Street I ran into Mika. She asked me what I was carrying ... Before she turned into Bauerova Street, she said that there was "something fashionable in it," and when we left the restaurant today Ivana laughingly said "you're a totally fancy artist wannabe." Was that an evaluation?

17.3.2013.

Outside Berlin airport we were met by a smiling driver, and on the way to the van he asked if we needed help with luggage and automatically reached for the packages. I spontaneously replied that I was OK, and everyone else burst out laughing. Marko - Berlin roommate - murmured to him: "It is his project...". Nb: a project is work with which you go with yourself.

At the workshop at 10 John-Foster-Dulles-Allee, I accidentally sat next to Seraphine. The first thing she said to me, even before introducing herself, and as soon as she noticed my preoccupation with the objects, was: "You have to read Groys's essay, Comrades of time".

Groys writes about art based on time (time-based art) and introduces the concept of unproductive or excessive time. Such artistic practice "does not rely on time as a stable basis or based perspective; time-based art documents the time at risk of extinction as a result of its own non-productive characteristics - characteristics of pure life, or, as would be expressed by Giorgio Agamben, bare life"⁰³. Groys concludes that art is based on time, in fact time is based on art.

19.01.2015.

Using the concept of "time", Groys here tries to overcome the boundary between everyday life and art with a very formal, almost linguistic trick. However, "time" indicated by the question from the supermarket (what has happened in Croatia in the last 20 years?) very cynically reveals cognitive impotence of such poetic formalism. The old (post) avant-garde dream of abolishing the boundaries between art and everyday life with the goal of

⁰³ Available online: <http://www.e-flux.com/journal/comrades-of-time/>, accessed 28.1.2015.

revolutionizing modern consumer subjects, in the context of neoliberal precarious time has transformed into something like a situationist nightmare. The boundary has been overcome, but not with the concept of "time", but rather "work". Work - not time - can be productive or unproductive. Work can be so excessive that it abolishes the boundaries between leisure and work time, but time itself remains its only "unit of measurement".

"Artwork is subordinate to the necessity of work precisely because it no longer separates life and work; it is flexible, subordinate to project logic of work and loses its autonomy, and is governed by a number of evaluation mechanisms."⁰⁴ Project logic is essentially the logic of normalization; working on a project one can seemingly (i.e. temporarily) go against oneself. Abnormality, transgression, unproductiveness, are just moments of deferred project conventionalities. Subsequent reports (together with the submitted documentation of evidential character), apart from referring to very bare living, dissects and semantically reduces the phenomenological absurdity of the experience - the *process* is reduced to the *project*. Solipsistic tautology opens with pale, predictable metaphors on Sysiphus-esque alienation in work, providing, however, a new item in the CV.

17.3.2013.

Later that evening, while I was ordering a drink at the hostel bar, a Swiss psychoanalyst (who also stayed here for a workshop) hid my objects behind the last table at the back of the room.

???.2013.

Lea, Meri and I left 7 Kačičeva Street in the afternoon when, several doors closer to Ilica Street, the red package fell apart. I paused for a moment above the objects, and when I looked up, an old man with a grotesquely sneering face without teeth stood right next to me. He got into my face and asked if he could take one box. I tried explaining that I needed all of the objects, to which he, swiftly but enthusiastically wished me a happy birthday, and turned abruptly towards the girls. They were standing a step away from us, behind the horizontally arranged objects in the middle of the sidewalk. He stepped over the boundary formed by the objects, and from an uncomfortably small distance, each separately, wished a happy birthday (just as cordially). They wriggled out somehow, I hastily gathered the objects, grabbed them and already leaving called out to him: "Happy birthday to you, too!". Visibly cheered he raised his hand to us and affirmatively shouted: "Well said!".

11.4.2013. London



13.4.2013.

In the bookshop of a gallery in Bankside, London SE1 9TG, I put them down right by the entrance, on the inside. A few minutes later, after I entered, I returned to the location, but the objects were gone. I spoke to one of the shop assistants, and he passive-aggressively clenched his lips as if he was using his grimace to reflect the extent of my irresponsibility: the packages could have been bombs! He informed me that they were seriously thinking about calling the police to remove and neutralize the suspicious objects. In the meantime, they stored them in a safe place, out of sight of customers. Luckily - the safety zone was located right next to the bookshop - they stored them in an empty wardrobe. In the end he allowed me to take them back.

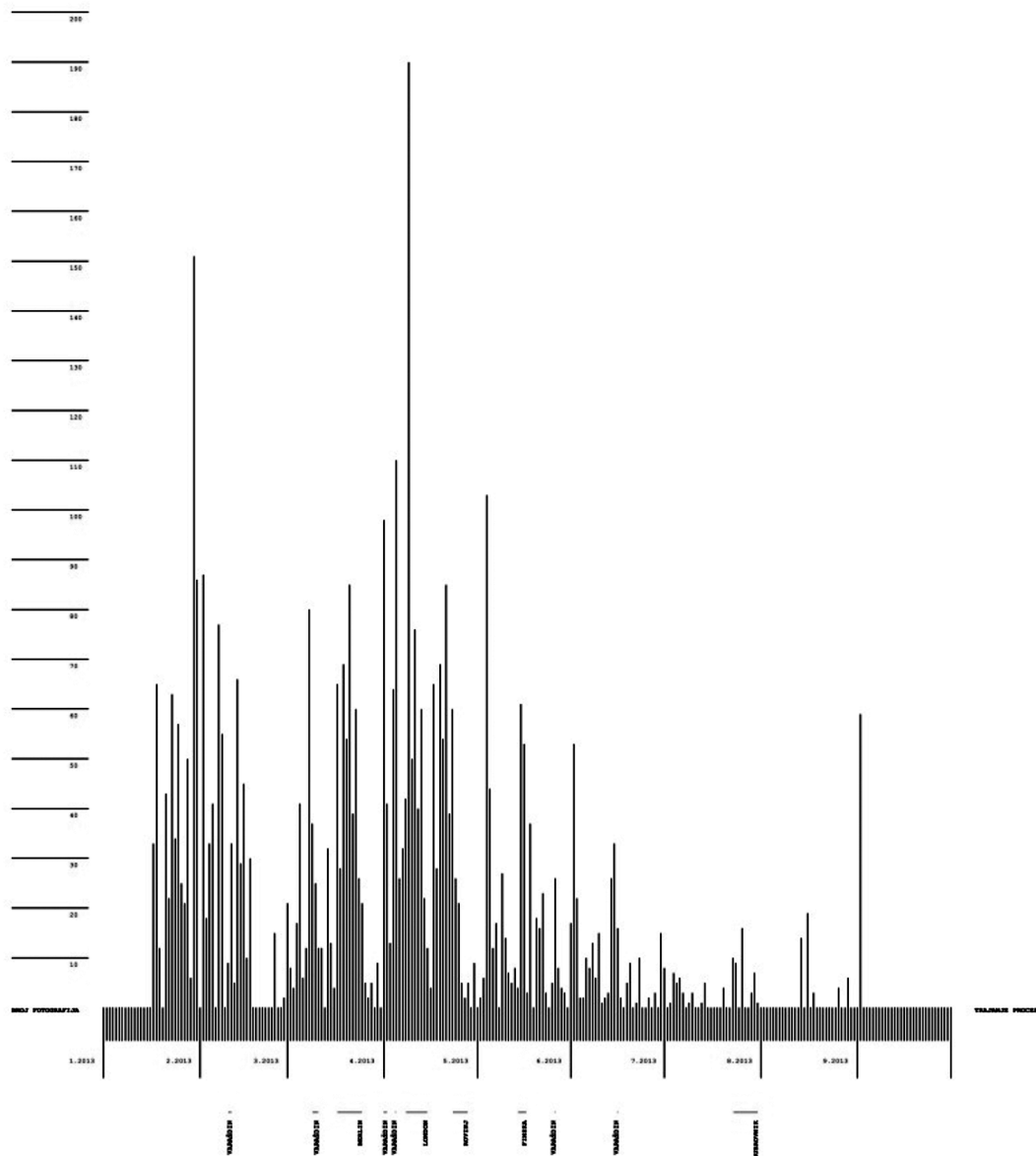
"The dominant medium of modern biopolitics is thus bureaucratic and technological documentation, which includes planning, decrees, fact-finding reports, statistical inquiries, and project plans. It is no coincidence that art also uses the same medium of documentation when it wants to refer to itself as life."⁰⁵ In the beginning I obsessively photographed the objects and situations around them. Every time I put them on the ground at my destinations or during pauses, or when the packages decided to fall apart, I would photograph the scene and the situation around the objects using the tool at hand (mobile phone) from various camera angles. The photos were supposed to serve as (forensic) evidence of the process, but the photographic function was not entirely evidential. It was also about pleasure. The activity itself was not very pleasant. The pleasure was associated with documenting the activity - with its processing. The activity was causing a feeling of insecurity and loss of control, and processing the activity a feeling of auto-regulatory compensation.

Ultimately the process of processing was soothing, as a kind of collateral, almost eschatologically: seen from the inside, from the perspective of the process, documentation of the activity did not only refer to the past tense, but reminded me of the life after project death, the potential opening of the exhibition, the publication of the article, a *lecture-performance*. Psychological support of feverish archiving during the long process was worthwhile considering that the final deadline, the date of the end of the process, was unknown.

⁰⁵ Boris Groys: Art in the Age of Biopolitics: From Artwork to Art Documentation, available online: http://www.ranadasgupta.com/notes.asp?note_id=34

At first I planned to do a week, so I broke the norm and did a full month, and then after three months I realized that I was in a process whose end was not easy to predict. At that moment I already intuitively assumed that it would last at least half a year, but a clear indication of the end did not exist until the process was simply not finished.

January 668 / February 560 / March 803 / April 1121 / May 510 / June 276 / July 84 / August around twenty and 59 on the last day of the process 2.9.2013. / total of 4101 photographs



The graph shows the rate of production of photographic documentation by day, throughout the entire process, as well as the cities (the public sphere) of activity performance. The upper extreme of the graph - 190 photos in a day occurred on the 4th of September 2013 in London, the day after the death of Margaret Thatcher. The lower graph extremes are problematic: for example, for the period from the 18th to 25th of February 2013 there is no photographic documentation, and all of August is covered with about twenty photos, which is far below the monthly average. For these periods, based on the available

photographic documentation, it is simply not possible to determine whether the interruptions were temporary of the process or the process segments were not documented.

The increase in the amount of images produced per day probably indicates an increase in the density of events, that is, it indicates the stages of increasing intensity of the process, while the decline in numbers of photos by day, is then clearly related to the phase of decreasing of intensity.

The amount of documentation, therefore, tells us about the subjective attitude towards work: in certain periods the activity is seen as an excess in the course of everyday life and must be documented as a deviation. In certain phases the activity, on the other hand, merges with the banality of everyday life and the need for recording is not present. The decline in volumes of documentation, therefore, refers to the process of normalization of activity and it seems that August without data predictably announces the imminent end of the process (which took place in early September). In other words, and contrary to popular assumption at the beginning of the chapter, the abolition of boundaries between art and everyday life does not refer to the documentation, but rather to the lack of documentation. This elimination takes place in the field of abnormalities, it is the work with which one really "goes against oneself", for which there is no evidence, work which is at the level of representation equal to idleness.

xx. Define the target groups and project end users, their needs and constraints. Explain project methodology and how you accurately solve their needs through the project. Quantify.

After my neighbour snatched the package from my hand on January 18th 2013, I stopped declining help. Although they initially helped me, I in turn had the need to help them because I had been in the process longer so I was more familiar with the technique.

Okay, you stand above the package ... Try to stabilize the structure with the pressure of the inside of the legs. Now pass the rope under the package, each separately, and pick it up exactly in the middle of the object. Thus the weight is symmetrically distributed on either side of the rope. The heaviest element of the structure always goes to the bottom and the lightest always on top. If you put them together like this, the possibility of collapsing is maximally postponed. Insert the ropes into these slits in the material to further stabilize the structure.

According to the existing photographic documentation, the activity directly involved about a hundred people, mostly friends, family and acquaintances (list available upon request). Their participation was flexible and brief, sometimes completely unintentional. It usually happened on routes between different locations a and b. The participation satisfied their curiosity or brief empathetic impulse. When they took over, I didn't have to work, but they didn't do enough to open the question of collective authorship.

There were several thousand end users (viewers in public areas), but their main limitation was that they were mostly unaware of their participation in the process. An additional problem in the evaluation is the fact that the activity in public areas was carried out constantly, with or without audience.

During August spent in Dubrovnik with a temperature of almost 40 degrees Celsius, the objects were more present than ever. However, the need for documenting was slowly disappearing. After we finished all the performances, the waiter in the cafe and guests on the terrace were completely confused - until that moment they thought that the objects were part of the show. At the end of the month, I returned to Zagreb and moved out of the apartment in which had I lived for ten years. I heard that the owners of the apartment were planning to fully renovate, and to throw out the complete interior as bulk waste so I "hid" the objects in the wardrobe in my room and moved out of the apartment without them. The decision seemed appropriate at that moment.

21.1.2015.

I found the conclusion by Bojana Kunst interesting, in which she invites us to work less.⁰⁶ I don't know, however, how to apply it in practice so I think: if I had the book before, during my process, which could have been concrete, performing effects of her text on my work? The paradigm of "work less" reminds me of de Certeau's analysis of practice of subterfuge or loafing during working hours, of a factory worker who steals factory time. "In the very place where the machine he must serve reigns supreme, he cunningly takes pleasure in finding a way to create gratuitous products whose sole purpose is to signify his own capabilities through his work[...]"⁰⁷. But where should I, in terms of neoliberal precariousness, steal time today when the factory is internalized, embodied? How to fool oneself? If I had read the book earlier, I would have probably done everything the same as without it. (Presumably, I would have sent the editors only tables, instead of the whole of this text).

06 Bojana Kunst: *Artist at Work: Proximity of Art and Capitalism*, Ljubljana: Maska, 2012. page 154.

07 Michel de Certeau: *The Practice of Everyday Life*; Berkley: University of California Press, 1988. page 25.



Ardmore Ceramic Art Studio

Osnovani 1985., KwaZulu-Natal (Južna Afrika)

Da bi reagirali na šutnju službene vlasti o sidi i odali počast kolegama umjetnicima koji su podlegli toj bolesti, Ardmore Ceramic Art Studio počeli su proizvoditi didaktičnu keramiku ne bi li objasnili kako se sida širi i kako se od nje zaštititi.



Ardmore Ceramic Art Studio

Founded in 1985, KwaZulu-Natal (South Africa).

In reaction to official government silence on AIDS and to commemorate fellow artists lost to the disease, the Ardmore Ceramic Art Studio started making didactic ceramics to explain how AIDS is spread and how people can protect themselves from it.

Nešto lažno u "Keep It Real"

Uvod u moguće nastavke

Sergiu Matis

Prevela s engleskog Marina Miladinov

01 v. Samuel Weber "Between a Human Life and a Word. Walter Benjamin and the Citability of Gesture" u *Benjamin Studien/Studies*, Vol. 1 No. 1, Amsterdam, New York: Rodopi, 2002: 25-4

02 Real Time Composition

03 Brian Massumi, "Navigating Movements", intervju u: *Hope: New Philosophies for Change*, ur. Mary Zournazi, Annandale: Pluto Press Australia: 2002: 210-242.

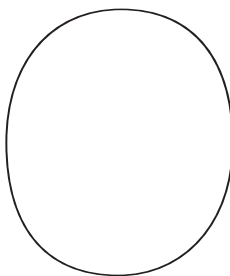
04 Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", u *Simians, Cyborgs and Women: Reinvention of Nature*, 1991, New York: Routledge, 149

05 Donna Haraway, "SF: Speculative Fabulation and String Figures", u *100 Notes – 100 Thoughts*, br. 033, 2011, Ostfildern/Kassel, Hatje Cantz/documenta.

06 Nešto lažno

07 Donna Haraway, "SF: Speculative Fabulation and String Figures", u *100 Notes – 100 Thoughts*, br. 033, 2011, Ostfildern/Kassel, Hatje Cantz/documenta.

08 'The Bitch Manifesto' u "Keep It Real" i korištenje riječi *bitch* (kučka) su strategije za izvedbenu kontaminaciju. To postaje "vozilo" koje prevozi



vaj tekst uključuje promišljanja o prošlim događajima koje možemo nazvati praksom, radom ili proizvodnjom materijala. Ovo gledište koje podrazumijeva pogled unatrag implicitno nagoviještava projekcije budućnosti.⁰¹ Događaje koji su zaokupili moju pažnju, potaknuli promišljanja, provocirali preispitivanja i utjecali na moje donošenje odluka treba promatrati kroz

njihove posljedice. Gledajući unatrag razvidno je da postoji kontinuitet prakse. Teorija kontaminira praksu, a vrijeme probi proizvodi znanje i terminologije. Čini se da sve sjeda na svoje mjesto. A onda, što dolazi onda? Što će razotkriti lanac posljedica koji proizlazi iz pripadajućih (inter)akcija?

Slijedeći metodologiju kompozicije realnog vremena⁰² koju zagovara João Fiadeiro zaključujem da igra započinje definiranjem početne pozicije. Potencijalitet zadane situacije određuje sljedeći korak. "Pitanje *sljedećeg koraka* mnogo je manje zastrašujuće od pitanja cilja u dalekoj budućnosti."⁰³ To uključuje razradu relacija i odgađanje završetka. Reference koje će se pojaviti u ovome eseju imat će istu funkciju.

Ali koliko daleko može biti taj sljedeći korak? Neće li uvijek biti kontaminiran ideologijom *ovdje i sada*? Upravo ideja kontaminacije u kontekstu izvedbe predstavlja širi okvir moga istraživanja. Pokušao sam promisliti ideju kontaminacije onkraj binarne opreke pozitivno-negativno - kao metodologiju rada, te je naposljetku ta metoda kontaminirala moje pisanje o radu.

Imajući na umu svoju prošlost započeo sam ovaj rad predviđajući budućnost. Ta pozicija mi je omogućila da promislim koncept i praksu koju sam proživio za vrijeme rada na završnoj prezentaciji "Keep It Real", diplomski rad u sklopu magistarskog studija Solo/Dance/Authorship na Sveučilištu u Berlinu. U ovom radu namjera mi nije reflektirati te postupke, nego ih ponovo primijeniti kroz drugačiju praksu - pisanje.

Žanr znanstvene fantastike omiljeno je mjesto feminističke i *queer* teorije koje otvara raznolike prostore istraživanja ideja i koncepata u praksi. "Granica između znanstvene fantastike i socijalne realnosti je optička

iluzija.⁰⁴ Model proizvodnje unutar SF žanra za mene je predstavljalo polje eksperimenta i spekulacije budućnosti kao mogućih nastavaka prakse i teorija koje su me zaokupljale. "SF praksa predstavlja model *worlding*"⁰⁵

Donna Haraway u svojem eseju "SF: Speculative Fabulation and String figures" definira SF kao: znanstvenu fantastiku, spekulativno fabuliranje, znanstvenu činjenicu i znanstvenu fantaziju. Ja predlažem sljedeću razradu pojma: simplifikacija faktualizacije, senzualna fascinacija, seksualna fantaziju ili *something fake*⁰⁶ koja "otvara nadolazeće različite vremenske okvire prošlosti, sadašnjosti i budućnosti."⁰⁷

Na toj strani planeta sve stvari su se i dalje kretale nad brojnim putokazima i logo znakovima. *Bitches*⁰⁸ su i dalje mogle dolaziti ovdje kao turisti, doduše, morale su se prurušiti. Jedino su *hustleri* znali za njih, ali nitko nije vjerovao *hustlerima*. Njihova brzina nije bila dovoljna za *upload* mnogostrukih orgazama, osim u slučaju kada bi klijent s njima podijelio osobni *hotspot*, ali u tom trenutku konekcija nije bila moguća, čak ni ona s policijom. *Threesome* je bio strogo zabranjen.

Prostitutke su zato znale za njih. Nije bila potrebna nikakva naprava da se detektira – *bitch*. Što je bio jači stroj, što je brži bio promet podataka, to je bilo moguće dobiti nečiji jasniji profil i informacije. *Hustlerima* nije bio omogućen pristup takvim informacijama, seks je i dalje ovdje izazivao sram i bio je institucionaliziran paktom o heteroseksualnom braku sa strogim pravilima monogamije. Prostitutke su inicijalno proizvedene kako bi zaliječile seksualne poremećaje bilo koje vrste, ali je uskoro potražnja toga tretmana bila je tako velika da je donesena odluka na državnoj razini o uvođenju stranih pomagača. *Hustleri* su većinom bili proizvedeni organski. Njihove naprave su uglavnom bile pod prismotrom, ali to su svi znali. Bila je to samo formalnost. Podaci o identitetima klijenata bili su prikupljeni od Ministarstva zdravstvenih korporacija i čuvani kao medicinska tajna. Uvezene prostitutke su bile registrirane u bazi kao "kupnja lijekova." Čitave javne kuće bile su registrirane kao jedna malena pilula. *Hustleri* su bili navedeni između dvije drogerije i nosili su imena koja su zvučala farmaceutske.

Prostitutke na ovoj strani planete su još uvijek koristile *touch screen*. Njihove oči su bile otkrivene tako da su mogle, kada su htjele, uočiti *Bitches*. I, ako bi se njihovi pogledi sreli, odmah bi saznale više o njima – sve je uvijek u očima, u pogledu. To su znali i jedni i drugi. Produženi trenutak pogleda je značio – sve. Srećom po njih policija i ostali autoriteti su uvijek nosili *smart eye* zaslone preko očiju koji bi ispunjavali vizuale s raznim podacima koje su priželjkivali jer je međunarodni ugovor dopuštao potpunu transparentnost identiteta⁰⁹. Oni bi postali zbunjeni jedino kada bi kroz zaslone mogli vidjeti ono što zapravo gledaju.

Za *Bitch* transparentnost nije predstavljala problem. Baza podataka se sastojala od informacija kao što su ime, fizionomija, edukacija, posao i razina na korporativnoj ljestvici ovisnosti, mreža bliskih socijalnih kontakata, bračni status, porijeklo, postotak kontaminiranosti¹⁰ (viralne ili drugačijeg tipa), druge organske nadogradnje, razina hibridnosti, strukturalna kompozicija kiborga. Sve to je služilo da se izbjegne terorizam i da se postigne bolja kontrola korporativne valute, te da se omogućiti nadzor nad korisnicima. U ovom slučaju vidljivost¹¹ je bila problem. Kad bi netko mogao pogledati, stvarno pogledati, ugasiti ekran i stvarno pogledati.

ideologiju (anti-heteronormativni diskurs). Koristim moć i poziciju kazališnog aparatusa i posuđujem monologični ton (dominantnog diskursa) kako bih naglasio jaz između pozornice i publike. Nazivanje svakoga kućkom, jedna provokacija, ne služi tome kako bi izvođači i publika došli u dvosmisleno zajedništvo, nego kako bi pukotina (između to dvoje) bila vidljiva; također otvarajući mogućnost refleksije s obzirom na promatračev položaj u analogiji s onim što kuća predstavlja – slaba, pokorna, submisivna, ali isto tako ojačana, lukava i jaka. Identiteti se čine kontradiktornima, djelomičnima, i strateškima. Ja govorim o kiborg identitetu plesača. *Bitches* postaju zamjenjive, budući da plesno obrazovanje uspijeva proizvesti univerzalne plesne strojeve.

09 Donna Haraway: "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" u: *Simians, Cyborgs and Women: Reinvention of Nature*, New York: Routledge, 1991: 149-181.

10 Smatram da kontaminacija predstavlja radikalnu mogućnost promjene; ranjivost postaje moćna mogućnost. U kontekstu *queera* HIV kontaminacija stvara kiborga, kako to tumači Donna Haraway. Virus je promijenio socio-politički značaj gay zajednice privukavši pažnju na njezino postojanje i problematiku. Prigriliti i prihvatiti nepoznatog uljeza, naučiti živjeti s virusom predstavlja paradoksalno preuzimanje kontrole.

11 Transparentnost je više vezana uz kontrolu nego činjenje procesa vidljivim. Oni zamućuju granice privatnog i javnog tijela u neoliberalnim društvima. Njemački filozof i teoretičar medija Byung-Chul Hanu, u svom radu iz 2012. *Transparenzgesellschaft* zagovara da transparentnost omogućava otvorenost unutar totalitarističkih sustava. Kostim - šljokičasta koža u "Keep It Real" postaje ekran, i mijenja prozirnu teksturu hinjene autentičnosti diskursa. Efekt koji se proizvodi je očučavanje

queera i antipokazivanje pokazivanja. Držati se stvarnoga u izvedbenom kontekstu znači potpuno prigriliti njegovu lažnost kako bi učinili njegov operativni sustav vidljivim. To stvara dvostruku realnost i pokazuje pukotinu u sustavu. Izvedba se vrti oko pojma vidljivosti. Čineći tijela unutar stroja vidljivim "Keep It Real" izlaže organske i anorganske elemente od kojih se stroj sastoji, i često nalazi svoje mjesto u istom tijelu.

12 vidljivo misleće tijelo

13 Walter Benjamin, *Selected Writings: Volume 2*, Cambridge: Belknap press, 1927-1934: 521.

14 v. Michel Foucault, *The Order of Things* New York: Pantheon, 1970.

15 Bojana Cvejić, "We Don't Have Money, So We Have to Think: A Note on Speculative Pragmatism" u: *Uncalled: Dance and Performance of the Future*, ur. Sigrid Gareis i Krassimir Kruschkova, Berlin: Theater der Zeit, 2009: 338.

16 Walter Benjamin, *Selected Writings: Volume 2*, Cambridge: Belknap press, 1927-1934: 536

*Visible thinking body*¹² je somatska praska koju sam razvio tijekom procesa kako bih istražio predvidljivost pokreta. Uglavnom sam upražnjavao svakodnevne geste koje su kulturalno uvjetovane i lako dostupne kao referentne točke (Benjamin citatnost gesti dovodi u vezu s Brechtovim teatrom), te je istraživanje tih gesti podrazumijevalo ideju kako učiniti anticipaciju pokreta vidljivom i predvidljivom ne samo u relaciji s gledateljevim očekivanjima, već s očekivanjima izvođača koji ujedno misli i kreće se. Tijelo je suspendirano u akciji između dva pokreta i predlaže očiti sljedeći korak. Tijek je prekinut. Budućnost postaje vidljiva kao izvor fizičkih mogućnosti, a tijelo u pokretu se čita kroz spektar svojih mogućnosti i ograničenja. Na primjer, akcija sjedenja - od stajanja do sjedećeg položaja uključuje put koji ima očiti završni cilj koji se očituje u formi, položaju i relaciji u odnosu na pod. Ako se na tom putu promijeni dinamika, te se finalizacija pokreta odgodi, ono što ostaje je očekivanje te realizacije. Također, tijekom zastoja se aktivira predviđanje i anticipacija mogućnosti. Nezavršeni pokret koji se sastoji od prepoznatljivih gesti potiče predviđanje budućnosti. "Odrješiti završetak nalik okvir sadržan u svakom elementu držanja, koji je istovremeno umetnut u živo tkivo, održava fundamentalnu dijalektičku komponentu geste."¹³ Zastoj suspendira proizvodnju značenja i nudi mogućnosti za promišljanje uvriježenih načina na koje funkcioniramo. Suspendiranje sljedećeg očitog koraka otvara mogućnost da se taj korak ne ostvari. Ova negacija očekivanog redosljeda¹⁴ predstavlja izazov navikama, uvjerenjima i konvencijama. "(...) Ovakav pojam prakse podrazumijeva obvezu, a ta obveza se može iznevjeriti kada zadana situacija ne omogućava uvjete da promišljamo, osjećamo ili propitujemo. U okviru normativne prakse ne postoji senzibilitet za situacije u kojima se ispituje potencijal operativnog razuma, jer postoje navike, uvjerenja, konvencije koje je održavaju i okamenjuju."¹⁵

Užitak se stvara kao rezultat rada kada, nakon zaustavljenog trenutka, dolazi neočekivana devijacija očekivanoga. To je moguće preusmjeravanjem pažnje tijekom procesa.

Užitak proizvodi ideološku destabilizaciju. Realizirana očekivanja samo potvrđuju poznate uzorke kretanja i poništavaju tenziju. Predviđanje budućnosti je uzbudljivo jer je u njemu sadržan potencijal promjene, promjene za neočekivano, za novo. Zastoj je misleća praksa u pokretu koja se nalazi izvan same akcije. "Zastoj je jedna od fundamentalnih karakteristika svih formi. (...) Nalazi se u korijenu – na primjer – citiranja. Citirati tekst znači prekinuti njegov kontekst."¹⁶ Pokret se ujedno i misli i pojavljuje, ali nije završen, te na taj način izlazi iz okvira postojećih uzoraka.

U potrazi za budućim nastavcima kao (i) načinima kako reflektirati o minulom procesu SF žanr predstavlja okvir koji mi je omogućio takvu vrstu devijacije.

Mnogi nisu željeli gledati golim okom to ogoljeno meso bez teksta ili nekog loga koji prekriva ili bez projekcije vlastitih komentara. Sadašnjost se uvijek opisuje tekstem, linkovi ukazuju na povezane situacije, dodatne slike informiraju i kontekstualiziraju trenutak, poziciju, povezanost, odnos među relacijama. Uvid u cjelokupnu situaciju značio je sigurnost. Sustav je bio optimalno namješten za neprestanu razmjenu valuta. Mreže ispred očiju postale su veo koji prekriva smrt. Tijela su bila prekrivena podacima čija je transformirana pikselizirana tekstura mogla biti nanovo promijenjena već jednim treptajem oka. Paradoksalno, potpuna transparentnost je bila nepropusna. Koža je postala površinom

za projekcije. Postojale su mnogostruke opcije onoga što se moglo prikazati na zaslonima ispred očiju. Projekcije su mogle biti aktivirane ili putem preferencija vlasnika, koje su skrivene u prethodno snimljenim *fileovima*, ili spontanim reakcijama, raspoloženjima i psihološkim potrebama koje je stroj uspio prepoznati i prevesti u podatke sugerirajući sljedeći korak. Nadležni organi sigurnosti su se uključili s primjedbama koje bi se pojave na ekranu samo ako bi procijenili da efikasnost zaposlenika opada.

Kada bi *Bitch* doputovala u korporativni dio planete – morala je to učiniti *undercover*. Tehnologija im je dopuštala da kopiraju i zamaskiraju identitete koji su u njihovom slučaju bili fluidni, parcijalni i strateški. To je bio jedini mogući način da stignu u ovaj dio planete. No, nisu se smjele kretati u javnosti jer, zapravo, ondje nisu postojale. Postojalo je nekoliko načina kako bi se netko mogao približiti ideji da postane *Bitch* na toj strani planete, a to je podrazumijevalo: droge, posjet kontroliranim područjima farmaceutске industrije, alternativno liječenje, ples. Svaku bolest, čak i blagu difunkcionalnost tijela detektirali bi nadzorni zdravstveni organi. Transparentnost je bila odmah prekrivena avатарom koji je pojedincu omogućio potpunu zaštitu i tajnost do izliječenja. Bolesno tijelo bi izašlo izvan sustava, te bi naposljetku nestalo ostavljajući za sobom samo površinu. Odsutnost je neprimjetna. Avatar bi nastavio postojati kao da se ništa nije dogodilo. Bio je to jedini način da se prevari smrt, to jest da se sakrije njezin vidljivi dokaz.

Sustav je proizvodio iluziju savršenoga zdravstvenog stanja i potpuno operabilnog tijela upravo zato da održi balans između proizvodnje i konzumacije. Za vrijeme bolesti avatari su održavali protok kapitala. Bili su mnogo produktivniji od stvarnih osoba, a nisu mnogo konzumirali. Simulirana spontanost i psihološke potrebe nisu bile tako kompleksne kao one koje potječu od organskih komponenti. Izolirano bolesno tijelo, koje se još uvijek sjeća svojega postojanja, počeo će tražiti lijek. Ta razina je bila pod kontrolom farmaceutskih korporacija, a to znači - potpuno izvan kontrole. Sve valute su se prihvaćale, a tajnost transakcija je omogućivala piratstvo i različite prekršaje, te rad već spomenutih *hustlera*. Na toj razini bilo je neizmjereno lako prevarom nagovoriti korisnike u potrazi za transplatacijom srca na erotsku masažu ili korisnike u potrazi za staromodnim aspirinom namamiti u orgijastičke i multiorgijastičke snošaje. Tijela bez površine su izrazito senzitivna i receptivna. Reaktivirani bol i užitak su postali za mnoge posjetitelje polje istraživanja. Liječenje nikada nije bilo problem. Povratak jest.

Pokreti koje generira *Visible thinking body*, kao i *Keep It Real*, pješački su, svakodnevni i kao takvi lako razumljivi publici. To omogućava igru s očekivanjima, s poznatima, s prepoznatljivima gestama koje pripadaju normiranim protokolima i uvriježnoj logici tijela, te kao takvi uključuju gledatelja. Materijal same izvedbe je podrazumijevao određeni odnos prema normalnosti, tj. konstruiranoj realnosti prije nego je postao kontaminiran preverznom dinamikom.¹⁷ Govor je prošao kroz isti tip procedure. Zastoji u predstavi *Keep It Real* se sastoje od repetitivnih pokreta koji svoje ishodište pronalaze u strukturi *animiranog gifa*. Animirani gifovi su postali predmet mojega interesa jer predstavljaju savršeni primjer zombificiranog pokreta koji je zaustavljen u beskrajnom *loopi*. Uglavnom prikazuju ljudsko tijelo

17 *Perverzna dinamika* označava skup pokreta proizvedenih u filmskom modusu proizvodnje, mogućih jedino zahvaljujući montaži i manipuliranju tehnologijom. Njihov prijevod u tijelo temelji se na principima koji su operativni u fizičkoj realnosti: gravitacija, stezanje i opuštanje mišića i otpor objekata u prostoru. Ovim terminom se referiram na termin Boyana Mancheva *perverzni kapitalizam* (eng. *perverted capitalism*).

zarobljeno u repetitivnoj akciji, tehnologija na taj način transformira ono ljudsko i prikazuje ga kao stroj. Stroj koji je sposoban za savršenu repeticiju nemogućih tijela koja se čine stabilnim i imunim na transformaciju, te nude sliku postojanog sistema koji funkcionira. Ta iluzija je izgrađena zbog onih (dijelova) tijela koja iz te slike izostaju.

Primjenjujući principe *loopiranja* na sekvencu jednostavnih gesti ometa se kontinuitet "realnog vremena." Tijelo je suspendirano u repetitivnim dinamikama između početne i završne pozicije. Nemogući novi početak u stvarnosti podrazumijeva snagu akcije. Repeticija sadržava različite oscilacije, te narušava ideju stabilnosti te mogućnosti izlaza iz sustava postaju vidljive. Sljedeći korak je očekivan i predvidljiv, promjena je neizbježna. Baš kao u stvarnosti, ni u izvedbi ne postoji vječnost. Ništa ne traje zauvijek. Dok se ponavljanjem u stvarnom životu stvara novo značenje, *animirani gif* neprestano ponavlja isti repertoar iluzija. Prepuštanje toj logici čini vidljivima slike koje nedostaju.

Kao napuštene čahure naseljene drugim bićima, *Bitches* su se naselile u avatarima. Budući da je vlast vjerovala u uspjeh i kontinuitet toga programa razmjene i znala da su u pitanju avatari, *Bitches* su mogle neprimijećeno zauzeti registrirane identitete. To je bio jedini način na koji su putovale, i to je bio najefikasniji način za širenje zaraze. Iza površine koju su odobravale korporacije, mogle su neprimjetno promatrati ovu stranu planete. Nakon dolaska prvo su kupile kartu za plesnu predstavu. To je bilo jedino mjesto gdje je ideologija bila naprasno izložena. Bio je to edukacijski proces, korporacije bi zakupile čitave plesne predstave kako bi poslale svoje zaposlenike da ih gledaju. Ples je bio stroj pomoću kojeg je sve radilo. Ples je bio novi Bog.

Veličanstvena prošlost prenesena je u sadašnjost kroz živuće, plešuće strojeve. Sadašnjost je bila izgrađena na kostimima u kojima se meso isprepliće sa slojevima tehnologije. Budućnost je bila predvidljiva i svi mogući nastavci unutar korporativnih pravila bili su izloženi. Tijela plesača postala su velike površine za projekciju podsjećajući na kino-platna. Gledanje iste izvedbe ne znači da će svi vidjeti istu predstavu. Ekрани u očima stvaraju individualizirane interpretacije, odobrene od strane korporativnih kulturnih institucija, a prema sposobnostima individualaca da se povežu s pregledom.

Glave korporacija bili su glavni plesači. Oni su izvodili većinu vremena. Za njih ne postoji prostor izvan pozornice. Neke od plesnih izvedbi bile su rekonstrukcije baleta, druge - spontane skladbe za improvizaciju, ali bi plesni menadžeri, koji utjelovljuju moć, savladali svaku situaciju. Ples je moć učinio eksplicitnom. Sve plesne izvedbe govorile su o smrti, ili točnije, kako je sakriti. Gledanje u crnu kutiju bilo je kao gledanje u grob. Za *Bitches* je bilo očito to da je korporativni ples izgrađen zbog straha od smrti, ples kao i sve ostalo unutar kapitalističke mašinerije. Sustav je generirao strah kako bi stvorio iluziju sigurnosti i stabilnosti.

Prevođenje *perverzne dinamike* u tijelo zahtijeva precizan rad. Potraga za preciznošću, za stvaranjem iluzije nemogućeg i preciznost u tjelesnoj praksi u korijenu je plesnog obrazovanja. Baletni trening i druge plesne tehnike koje ulaze u tijela zahtijevaju ponavljanje i sposobnost kontrole tijela tjerajući ga da u konačnici postane plesni stroj. Plesač-kiborg iznosi teksturu stroja u

polje vidljivoga čineći ga eksplicitnim kroz virtuoznost. "Plesači [...] se suočavaju s jazom između različitosti utjecaja koji vladaju njihovim tijelima i pluralnosti imenovanih stilova i tehnika, svaki od kojih [...] uzima status jedinstvene univerzalne vrijednosti - to jest, kao tehnika on se nameće kao gramatika za svaki izričaj".¹⁸ U knjizi *Gramatika mnoštva* Paolo Virno kaže: "Svaki izričaj je virtuoзна izvedba. A to je tako, također zato što je, očito, izričaj povezan (izravno ili neizravno) s prisutnošću drugih".¹⁹ *Tabula rasa* nije ni moguća ni željena. Plesač-kiborg će inzistirati na virtuoznosti kako bi izazivao poznate obrasce. "Svaka politička akcija, zapravo, dijeli s virtuožnošću osjećaj nepredviđenoga, odsutnost 'završenog proizvoda', neposrednu i neizbježnu prisutnost drugih. U jednu ruku, svaka je virtuoznost u suštini politična."²⁰

Bitches su promatrale izvedbe kako bi shvatile sustav, a ne zato što im je nedostajao ples u njihovom svijetu. Bilo im je poprilično dosadno i bile su vrlo kritične gledajući, ali znale su da je ples rješenje za promjenu. *Bitches* su počele pohađati satove plesa i neke od njih su čak počele podučavati ples. Nakon što su se infiltrirale u plesnu mašineriju, znale su da će imati moć uništiti sustav iznutra. *Bitches* su počele kontaminirati plesnu scenu odmah nakon napada šljokicama.²¹ Ali korporativna vladavina bila je jača od *Bitches*. Napustile su borbu i nestale sa svojim šljokičastim dugama. *Bitches* su bile iznad kapitalizma. Bile su nevidljive i nezamislive. Kada su postale izopćene, *Bitches* su morale sagraditi svoj svijet. Svijet izgrađen na užitku u seksualnom činu, a ne na strahu od smrti. Seks je bio sve. *Bitches* su bile post-rodne, poliorgazmične i multipartnerske. Korporativna vladavina je zadržavala seks orijentiran na proizvodnju u okvirima monogamnih pravila. Nove generacije potrošača postale su meso za prehranu kapitala.

Bitches nisu razmjenjivale dobra, gene i viruse putem valuta, već kroz penetraciju. *Bitches* su ukinule ljubav i prigrllile dominaciju napuštanja čula. *Bitches* su bile napaljene, a ako nisu, popile bi tabletu. Svaki je sastanak postao orgija, a plesanje je proizvodilo jebeni *groove*. *Bitches* su htjele pobijediti kapitalizam da bi sve pojebale. *Bitches* su prihatile strateške identitete kako bi podučavale plesne korporacije. Ples je kontaminirao korporativna tijela. Kibernetički seks raširio se kao virus. Masturbirajući strojevi bili su tek početak.

Bitches nisu morale gledati ples. Ples je nestao kao spektakl. Jedna nije gledala drugu kako pleše bez upuštanja u snošaj. Bile su u vječnom plesu. *Bitch* je bilo stanje plesa. Nikakav promatrač nije bio potreban da se ples dogodi. Bilo bi to kao gledanje nekoga kako diše. Plesanje se izjednačilo s disanjem. *Bitches* su trebale disati. Ples nije bio upisan u mišiće. *Bitches* su bile natopljene plesom. Ples je bio bezvremenski i konstantno vibrirao. *Bitches* nisu trebale pauzu od plesanja. Ples je bio beskonačan. *Bitches* su bile prisutne i nije bilo više plesa za promatrati. Ples je bio skriven. *Bitches* su plesale skupa. Ples je bio okrutan i *Bitches* su umirale plešući. *Bitches* su bile melankolične, a ples nije pomagao. Ples je bio težak i lagan, i *Bitches* su odustale. *Bitches* nisu više imale udova za plesati. Ples je bio u kraljažnicama. *Bitches* su preživljavale kroz ples. Ples je bio vitalan. *Bitches* su bombardirale šljokicama političare kako bi privukle pažnju i onda su plesale u zatvorima za zabavu zatvorenici. Ples je bio socijalna služba i alat za slomiti kosti i rasparati mišiće. *Bitches* su bile vitke i ples ih je nastavio pokretati. Ples je bio snaga.

18 Randy Martin, "Between Technique and the State", u *Critical Moves: Dance Studies in Theory and Politics*, London: Duke University Press, 1998: 171

19 Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*, Los Angeles: Semiotext(e), 2004: 55.

20 Ibidem. str.53

21 Bombardiranje šljokicama je čin protesta koji su 2011. preuzeli gay aktivisti. Njihove mete su protivnici istospolnih brakova ili političari s anti-gay ciljevima (Vinciguerra, Thomas [August 27, 2011], 'Glittering Rage', The New York Times). Na primjer, Mitt Romney, u svojoj kampanji za predsjednika; Rick Santorum; i jedan od najčešće napadanih - američki gay autor i novinar Dan Savage, kojega LGBT aktivisti optužuju za transfobiju. Ekološki aktivisti u Oklahomi bili su optuženi za priređivanje "terorističke obmane" 2013. nakon što su pokušali izvesti protestne zastave prekrivene šljokicama u glavnom uredu Devon Energyja. Čak je i lažni bioteroristički napad kašnjev s deset godina zatvora u Oklahomi (Heyes, J. D. [December 29, 2013], 'U.S. Police Gone Mad: Activists Arrested for "Bioterrorism Hoax" for Using Glitter on a Protest Banner', naturalnews.com). Šljokice su konataminacijski materijal korišten u "Keep It Real". Ne samo kao "gay dodatak," nego i kao kostim za kiborga ili zombija. Šljokice su nekontrolirane, neuredne i teško ih se riješiti. Čak više invazivne od obraćanja publici s riječi *bitch* (kučka), tuširanje šljokicama probija četvrti zid, padajući na publiku. Ideologija se materijalizira u spreju.

Dodatak

S teorijskim istraživanjem sam počeo za vrijeme radionice Sergeja Pristaša u Helsinkiju tijekom Erasmus intenzivnog programa. Tema je bila *gay cruising* kao primjer socijalne koreografije. Bio sam svjestan političnih implikacija takve teme. Politike *queera* i postavljanje *queera* vidljivim u izvedbi za mene su postali važni. Pokušavajući definirati što bi *queer* tijela mogla biti, viđena kroz plesnu perspektivu i tjelesnu praksu, privukle su mi pažnju filmske fikcije – zombiji i kiborzi. Postfeminističke i *queer* teorije, i *A Cyborg Manifesto* Donne Haraway postali su reference za vlastitu artikulaciju i uspostavljanje teorijske platforme mojoj praksi. Zombiji i njihove političke implikacije usmjerili su mi pažnju na pojam kontaminacije.

Preokupirala su me sljedeća pitanja u *Keep It Real*:

- Što bi kontaminacija mogla biti u performativnom kontekstu, u obrazovanju?
- Može li izvedba kontaminirati?
- Kako bi se kontaminirajući strojevi u izvedbi mogli konstruirati?
- Kontaminacija je postala metodologija rada te se pretvorila u praksu, na razini fizičkog materijala i na razini jezika.

Something Fake in "Keep it Real"

An introduction to possible continuations

Sergiu Matis

Foreword

his writing should be a reflection on past events that are to be considered practice, work or making work and everything around it. This position of looking back implicitly brings with it a projection into the future⁰¹ The events that drew my attention, triggered thoughts, provoked enquiry, and influenced my decision-making along the process can be tracked down, made sense of and the resulting actions justified. In retrospect (see Appendix) there is a continuity in practice. Theory contaminates practice and rehearsal time produces knowledge and terminologies. Things seem to have fallen in the right spot. And then, what comes next? What will the chain of events that has been initiated, and their interactions unravel?

As in Joao Fiadeiro's method, Real Time Composition, the game begins by noticing the first position. This given situation, acknowledged with its potentialities will set the tone for the next step. "The question of which next step to take is a lot less intimidating than how to reach a far-off goal in a distant future"⁰². It's about relating relations and postponing the end. The quotes that will appear in this essay will also have a relating and supporting function.

But how far off can the next step be? Won't it always be contaminated by the ideology of the now? The notion of contamination in a performative context became the larger frame for my research. Trying to reconsider the term and not seeing it through the binary opposition of positive-negative, it became also a methodology throughout the work and entered my writing practice.

Having the past (very) present in mind I started a writing practice in order to speculate about the future. This allowed me to rethink the concepts and practices I worked with during the making of *Keep It Real*, my final presentation performance as part of my thesis for the Master's Programme in Solo/Dance/Authorship in Berlin; not only reflect, but apply them reloaded into a different practice: writing.

01 see Samuel Weber "Between a Human Life and a Word. Walter Benjamin and the Citability of Gesture" in *Benjamin Studien/Studies*, Vol. 1 No. 1, Amsterdam, New York: Rodopi, 2002: 25-4

02 Brian Massumi, "Navigating Movements", interview in: *Hope: New Philosophies for Change*, eds. Mary Zournazi, Annandale: Pluto Press Australia: 2002: 210-242.

- 03 Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century", in *Simians, Cyborgs and Women: Reinvention of Nature*, 1991, New York: Routledge, 149
- 04 Donna Haraway, "SF: Speculative Fabulation and String Figures", in *100 Notes – 100 Thoughts*, no. 033, 2011, Ostfildern/Kassel, Hatje Cantz/documenta.
- 05 Ibidem.
- 06 'The Bitch Manifesto' in *Keep It Real* and the use of the word bitch are strategies for performative contamination. It becomes a vehicle that transports ideology (the anti-heteronormative discourse). I use the power position of the theatre apparatus and borrow the monologic tone (of the dominant discourse) in order to stress the gap between stage and audience. Calling everybody a bitch, barely a provocation, is not to get performers and audience inside an ambiguous togetherness, but rather to make the fissure (between the two) visible; also opening the possibility to reflect on the spectator's position in analogy with what bitch could stand for – weak, submissive, dominated, but also empowered, cunning and strong.
- 07 Donna Haraway: "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" in : *Simians, Cyborgs and Women: Reinvention of Nature*, New York: Routledge, 1991: 149-181.
- 08 I see contamination as a radical potentiality for change; vulnerability becoming a powerful possibility. In the queer context HIV contamination creates cyborgs, in Donna Haraway's sense of the term. The virus has changed the socio-political load of the gay community, bringing attention to its existence and problematics. Embracing and welcoming the unknown intruder, learning to live with the virus is a paradoxical translation in relation to control.
- 09 Transparency turns out to be more about control than making

Feminist and queer theorists have used science fiction to explore their ideas and concepts in practice. "The boundary between science fiction and social reality is an optical illusion"⁰³ The sf mode became a field of experimentation and future speculation as a related continuation to the practice and theories I dealt with. "This sf practice is a model of worlding"⁰⁴

Sf stands for: science fiction, speculative fabulation, science fact, science fantasy, etc, as Donna Haraway puts it in her booklet "SF: Speculative Fabulation and String Figures." It could also stand for: simple(y) future, sensual fascination, sexual fantasy, or: "so far, opening up what is yet-to-come in protean time's pasts, presents, and futures."⁰⁵

On that side of the planet things were still moving under signs and logos. Bitches⁰⁶ could come here as tourists but had to stay undercover. Only a few hustlers knew about Bitches, but their level of credibility wasn't going to put the Bitches in trouble. Their data speed wasn't even enough for multiple orgasm uploads, unless the clients would share their personal hotspot with them; but then the overflow between the two wouldn't permit any other connection at that moment, and even less, one with the police. Threesomes were highly prohibited.

But that's why some prostitutes knew about Bitches. There was no need for any device to detect a Bitch. The stronger the machine, the busier the data flow, and then one could get anyone's clear profile and information. Hustlers were denied such access to information on that side of the planet, as sex here was still covered in shame and institutionalised by heterosexual marriage pacts and severe monogamic rules.

The prostitutes were produced initially to heal sexual disorders of any kind, but soon the demand for treatment was so great that the governmental solution was to import foreign helpers. Hustlers were mostly organic. Their devices were under surveillance, but everybody knew that. It was only a formality, though. The identity data of the clients would be collected by the Ministry of Health Corporations and kept as medical secret. Visiting a prostitute would be registered in the database as buying a medicine. An entire whorehouse could be just one pill. Hustlers were listed between the drug stores, having names that would sound somehow pharmaceutical.

Prostitutes on that side of the world still used touch screens. Their eyes were uncovered, so they could detect Bitches if they wanted. And if their eyes met, they would know more about them.

It's all about the eyes and the gaze. Bitches knew it and so did the hustlers. That extended moment of eye contact said it all.

Luckily for Bitches, the police and the authorities would always wear the smart eye screens that would invade their visuals with all the data they wanted, as the international agreement allowed full transparency regarding identities.⁰⁷ Looking through the eye screens, they would only be distracted from seeing what they're actually looking at.

Transparency wasn't a problem for a Bitch, as the database consisted of information such as name, body details, education, job and the level of corporate dependency, the close social network, relationship status, origins, percentage of contamination⁰⁸, if viral, or other organic extracomponents, levels of hybridization, the cyborg structural composition - all this to avoid terrorism and to have better control on the flow of corporate currency, monitoring how it is being used and by

whom; here, visibility⁹ was the problem. If only anyone would look, really look, switch off the screen lenses, take them off and look.

Visible thinking body is a practice that I developed during the working process in order to explore predictability in movement. Using mostly quotidian actions, culturally easy-to-access points of reference (Benjamin names it: *the citability of the gesture*, referring to Brecht's theatre), the search was around how to make the next move visible and predictable, not only in relation with the viewer's expectation but also for the performer during thinking and moving. The body is suspended between actions in action and suggests the obvious next step. The flow is interrupted. The future becomes visible in the realm of physical possibilities, as the body in motion is read in its possibilities and limitations. For instance, the action of sitting: from standing to sitting, the body passes through a trajectory that has an obvious end goal, in form, position and relation to the floor. If on the way down the dynamic changes, delaying the finalisation of the movement, what's left is the expectation of its realisation. Also, during the interruption of the gesture, the predictability and then speculation in the frame of possibilities begin. The unfinished movements, of recognisable gestures, trigger predictions of the future. "This strict, framelike closure of every element in a posture, which at the same time is entirely inserted in a living flux, comprises one of the fundamental dialectical components of gesture."¹⁰

The interruptions suspend the production of meaning and offer the possibility to rethink the normative way of doing things. Suspending the next obvious step allows the possibility of not doing it to occur. This negation of the prescribed order of things¹¹ challenges habits, convictions and conventions. "... this notion of practice entails obligations because obligations can be betrayed when the situation has not given the power to have one thinking, feeling or wondering. A normative practice is not sensitive to situations in which the potential of operative reason is questioned, for there are habits, convictions, conventions that perpetuate and petrify it."¹²

Enjoyment results when after the suspended moment, comes an unexpected deviation from the obvious. Pleasure produces ideological destabilization. This is possible through shifting attention during the process. Realised predictions that fulfil known patterns in movement only release the tension.

Predicting the future is exciting as there lies the potentiality for change, for the unexpected, for the new. The "interruption practice" is thinking in action outside the action. "Interruption is one of the fundamental constituents of all form. [...] It lies at the root - to take only one example - of citation. To cite a text means to interrupt its context."¹³ The action is thought till the end, thus, already appearing, but not finalised, it deviates and exits the system of known patterns.

The sf writing has the same deviating function in my search for relational continuation and ways of reflection on past processes.

Not many wanted to see with the naked eye the bare flesh of the other without any text overlay, without any logos, or their own comments being projected on all that they looked at. The present always had text running through it, links to related situations, extra images to inform and contextualize the moment, the position, and the connections, relating relations of relations. Having the overview was keeping it safe.

processes visible, and blurs the borders of the private and public body in neoliberal societies. According to the German philosopher and media theorist Byung-Chul Han, in his 2012 work *Transparenzgesellschaft* the dictates of transparency enforce a totalitarian system of openness. The glittery skin of the Bitches in *Keep It Real*, the costume, becomes a screen, and changes the see-through texture of the pretended real authenticity of the discourse. The effect is queering the queer and an anti-show show. To keep it real in a performative context is to fully embrace the fakeness of it, in order to make its operational system visible. This produces a double reality and shows again the fissure in the system. Performance is about visibility. Making the bodies visible inside the machine as part of it, *Keep It Real* exposes the organic and inorganic elements that compose it, and often find their place in the same body.

10 Walter Benjamin, *Selected Writings: Volume 2*, Cambridge: Belknap press, 1927-1934: 521.

11 see Michel Foucault, *The Order of Things* New York: Pantheon, 1970.

12 Bojana Cvejić 'We Don't Have Money, So We Have to Think: A Note on Speculative Pragmatism' in Gareis, Sigrid and Kruschkova, Krassimira (eds) *Uncalled: Dance and Performance of the Future*, Berlin; Theater der Zeit, 2009: 338.

13 Walter Benjamin, *Selected Writings: Volume 2*, Cambridge: Belknap press, 1927-1934: 536

14 *Perverted dynamics* are movements of bodies in cinematic mode, possible only through editing manipulation and technology. Their translation into the corporeal was done by using principles that operate in physical reality: gravity, muscle tension and relaxation, and the resistance of the materials in the room, to transform them into tools in such a way that they help create the illusion of the editing cut. It also refers to Boyan Manchev's term *perverted capitalism*, as it tries to make visible the missing images and the operational modes of the cultural dominant.

The system was optimised for a constant flow of currencies. Those webs in front of the eyes became a veil to cover death. Seeing bodies covered with data transformed texture into pixels that could be rearranged with just a wink of the eye. Full transparency was paradoxically opaque. The skin was a surface for projection.

The options of what kind of pop-up had priority on the eye screens were multiple, and they would mostly be activated by the owner's preferences, kept in prerecorded files, and also by spontaneous reactions, moods, and physiological needs that the machine would be able to capture and translate into data, suggesting then the next step. Governmental support would intervene with kind remarks displayed on the eye screen if the efficiency had oscillations that were noticed by the main employee.

If a traveling Bitch from the non-corporate parts of the world entered corporation land, they had to do it undercover. The Bitch technology was able to copy and camouflage identities, as they were fluid, partial and strategic for them. It was the only possible way to come to this part of the world. No Bitch would walk around here in the open. Thus, here, officially, Bitches didn't exist. There were a few ways, though, to use corporate time and currency that would allow getting close to being a Bitch: drugs, a visit to the pharma industry controlled areas, healers, dance.

Anything that had to do with illness or any slight dysfunctionality of the body would be detected by the corporate health surveillance. Transparency was instantly replaced with an avatar image of the individual to provide full protection and secrecy until healed. The ill body would slide outside the system, disappearing, leaving behind only the surface. Absence was unnoticeable. The avatar would continue as nothing had happened. It was the only way to trick death, or rather just hide all its visible evidences.

The system provided an illusion of perfect health and fully functioning bodies in order to keep production and consumption in balance. During illness, the avatars were maintained in the flow of capital. They were even more productive than the real individual, but they would consume less. Simulated spontaneity and physiological needs were not as complex as the ones originating in the organic components.

Excluded, reminded of its own existence, the ill body would start looking for remedy. This level was under pharmaceutical corporations' control, thus, totally out of control. Any corporate currency would be accepted and the secrecy of transactions would allow piracy and ambiguity, but also, as already noted, hustlers. Here it was easy to be tricked into an erotic massage while looking for a heart transplant, or into an orgiastic, multiorganic orgasmic encounter while in search of an old-fashioned aspirin. Bodies without surface would be highly sensitive and receptive. Pain and pleasure reactivated would become for many fallen visitors a field of exploration. Healing was not an issue. The return was.

The movements in the visible thinking body practice, as well as in *Keep It Real*, are rather pedestrian, quotidian, in order to make them readable for an audience. Thus, the play with the expectation, the known, recognisable

gesture, following normalised order of things, in the logics of the body, involves the viewer.

The material of the performance had to have a certain normality, or a constructed reality before having it contaminated with *perverted dynamics*.¹⁴ Speech is subject to the same procedure.

The disruption in *Keep It Real* consists of repetitive movement, originating in animated gifs. The animated gifs started to become of interest for my work as perfect examples of zombified movements, existences that are captured in perpetual loops. They mostly picture human bodies in actions that repeat, the loop-machine transforming the human and exposing it as a machine as well. Capable of perfect repetition, these impossible bodies appear to be stable and immune to transformation, offering the image of a firm, functioning system. This illusion is built on hidden bodies and missing images.

Applying the loop-machine to a sequence of simple gestures in the corporeal disrupts the real time continuity. The body is suspended in (repetitive) dynamics between a beginning and an ending position. The impossible fresh restart in the reality is the strength of live action. Repetition has oscillations, thus the illusion of stability is cracked, and the possibility of exiting the system becomes visible. The next step is expected and predictable, the change is imminent, as in real time, performance time, there is no eternity (nothing lasts forever).

While repetition in real life can create new meaning, animated gifs spin around themselves with their constant choir of illusions. Falling into loops makes visible the missing images.

Like abandoned shells being inhabited by other beings, avatars would be occupied by Bitches and reanimated for real. While authorities trusted the replacement continuity programme and knew they were dealing with an avatar, Bitches would take over the registered identities unnoticed, as the avatar was unsupervised. This wasn't the only way for Bitches to travel, but it was the most efficient

in terms of contamination. Behind a corporate-approved surface, Bitches could see this side of the world unnoticed. The first thing they'd do upon their arrival would be buying a ticket to see a dance performance.

It was the place where ideology was blatantly exposed. It was educational, and corporations would buy entire dance shows to send their employees to watch. Dance was the machine that made everything work. Dance was the new God.

The glorious past was brought into present through living, dancing machines. The Now was built on bones with layers of technology interwoven with flesh. The future was predictable and all the possible continuations within the corporate regulations were exposed.

Dancers' bodies were large surfaces for projection, reminiscent of cinema screens.

Watching the same performance wouldn't mean that everybody would see the same show. The eye screens would generate their own, individualised interpretation, approved by Cultural Corporate Institutes, according to the individual's capacity to link to the overview.

The heads of the corporations were the main dancers. They would perform most of the time. For them, off-stage didn't exist.

Some of the dance performances were reconstructed ballets, others spontaneous scores for improvisations, but dancing managers would

- 15 Randy Martin, "Between Technique and the State", u *Critical Moves: Dance Studies in Theory and Politics*, London: Duke University Press, 1998: 171
- 16 Paolo Virno, *A Grammar of the Multitude: For an Analysis of Contemporary Forms of Life*, Los Angeles: Semiotext(e), 2004: 55.
- 17 Ibidem, 53.
- 18 Glitter bombing is an act of protest, adopted by gay activists since 2011. Their targets: opponents to same sex marriage or politicians with an anti-gay agenda (Vinciguerra, Thomas [August 27, 2011], 'Glittering Rage', The New York Times). Mitt Romney, during his campaign for presidency; Rick Santorum; and one of the most targeted – gay American author and journalist Dan Savage, by LGBT activists who accuse him of transphobia; only to mention a few. Environmental activists in Oklahoma were charged with staging a "terrorism hoax" in 2013, after attempting to hang protest banners covered in glitter in the Devon Energy head office. Even a faux bioterrorist attack is punishable with ten years' prison in Oklahoma. (Heyes, J. D. [December 29, 2013], 'U.S. Police Gone Mad: Activists Arrested for "Bioterrorism Hoax" for Using Glitter on a Protest Banner', naturalnews.com). Glitter was the contaminating material used in Keep It Real . Not only as gay accessory but also as costume for a cyborg or a zombie. Glitter is uncontrollable, messy, and not easy to get rid of. Even more invasive than addressing the audience with the word bitch , the glitter shower breaks through the fourth wall, landing on the audience. Ideology spraying materialises.

master any situation, not representing power, but being it. Dance made power explicit.

All dance performances were about death, or more correctly, about how to disguise it. Looking inside the black box was like looking inside a grave.

It was obvious to Bitches that the corporation dance was built on the fear of death, just like everything else inside the capitalist machinery. The system would generate fear in order to give the illusion of security and stability.

The translation of *pervverted dynamics* into the corporeal requires a work of precision. Looking for exactitude to create the illusion of impossible bodies in order to expose the image as an image, and dealing with precision in a body practice, is rooted in dance education. Ballet training, and other dance techniques that entered the bodies, require repetition and the ability to control the body, pushing it to become a dancing machine. The dancer-cyborg brings the texture of the machine into the field of the visible, making it explicit through virtuosity. "Dancers, [...] confront the gap between the diversity of influences that reign in their bodies and the plurality of named styles and techniques, each of which, claims the status of a singularizing universal- that is, as technique it asserts itself as a grammar for every utterance."¹⁵ In *A Grammar of the Multitude* Paolo Virno writes: "Every utterance is a virtuosic performance. And this is so, also because, obviously, utterance is connected (directly or indirectly) to the presence of others"¹⁶ *Tabula rasa* is neither possible nor wanted. The dancer-cyborg will insist on virtuosity in order to challenge known patterns. "Every political action, in fact, shares with virtuosity a sense of contingency, the absence of a "finished product," the immediate and unavoidable presence of others. On the one hand, all virtuosity is intrinsically political."¹⁷

Bitches were watching performances to understand the system, and not because they missed dance in their world. They were rather bored and very critical while watching, but they knew that dance was the solution for change.

Bitches started taking dance classes and some of them even started to teach dance. Having infiltrated the dance machinery, they knew they would have access to destroy the system from within.

Bitches started contaminating the dance scene immediately after the times of the glitter bomb attacks.¹⁸ But corporate governance was stronger than Bitches. They abandoned the fight and disappeared with their glittery rainbows. Bitches were beyond capitalism. They were invisible and inconceivable. Excluded, Bitches had to build their own world. A world built on the pleasure of sexual intercourse and not on the fear of death. It was all about sex. Bitches were postgender, polyorgasmic and multipartnered. Corporate governance would keep sex under monogamic rules and production oriented. New generations of consumers would be the feeding flesh for capital.

Bitches exchanged goods, genes and viruses with no currency, but through penetration. Bitches abolished love and embraced sensorial abandonment domination. Bitches were horny, and if they weren't they'd take a pill. Any meeting became an orgy and dancing had a fucking groove.

Bitches wanted to defeat capitalism in order to fuck everyone. Bitches adopted strategic identities in order to teach dance corporations. Bitches' dance was contaminating the corporate bodies. Cyber sex went viral. Masturbating machines were only the beginning.

Bitches didn't need to watch dance. Dance disappeared as a spectacle. A Bitch didn't look at another Bitch while dancing, without engaging in intercourse. They were in a perpetual dance. Bitch was the state of dance. No spectator was needed for dance to happen. It would be like watching another one breathe. Dancing equaled breathing. Bitches needed to breathe. Dance was not inscribed in the muscles. Bitches were soaked in dance. Dance was timeless and vibrating constantly. Bitches didn't need a break from dancing. Dance was infinite. Bitches were there and there was no more dance to look at. Dance was hidden. Bitches danced together. Dance was cruel and Bitches would die dancing. Bitches were melancholic and dance was not helping. Dance was hard and light and Bitches gave up. Bitches had no more limbs to dance. Dance was in the spines. Bitches survived through dance. Dance was vital. Bitches glitter bombed politicians to get attention and then they'd dance in prisons to entertain the inmates. Dance was social service and a tool to break bones and tear muscles. Bitches were fit and dance kept them moving. Dance was Bitches' strength.

Appendix

A short retrospective of the working process

Starting with gay cruising as an example for social choreography in a workshop led by Sergej Pristaš in Helsinki during the Erasmus Intensive Programme, I was drawn to a more theoretical research, or rather an attempt to become more aware of the political implications of such a subject. Queer politics, and making the queer visible in performance, came to have an obvious importance to me. Trying to define what queer bodies could be, seen through a dance perspective and a body practice, cinematic fictions brought my attention to zombies and then cyborgs, together with their socio-political load.

Postfeminist and queer theories, and Donna Haraways' *A Cyborg Manifesto* became a resource for my own articulation into building a theoretical platform around my practice and around queer bodies. Zombies and their political implications brought the concept of contamination to my attention.

Formulating the following questions was going towards making *Keep It Real*:

- What could contamination be in a performative context, in education?
- Can performance contaminate?
- How to build contamination machines in performance?
- Contamination became a methodology of work, extended into practice, inside the physical material, as well as at the language level.



**Carole Conde i
Karl Beveridge**

Rođena 1940. u Hamiltonu (Kanada). Živi
u Torontu.

Rođen 1945. u Ottawi. Živi u Torontu.

Umjetnost je politična, 1975.



**Carole Conde and
Karl Beveridge**

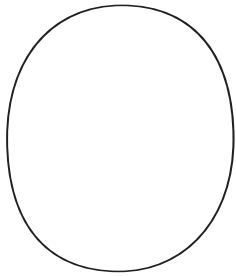
Born in 1940, Hamilton (Canada). Lives in
Toronto.

Born in 1945, Ottawa. Lives in Toronto.

Art Is Political, 1975

Tko je uopće dramaturg?

Jasna Žmak



sim što se naslovnom parafrazom teksta Richarda Johnsona svjesno pridružujem proliferaciji parazitizma karakterističnog za suvremenu teorijsku misao, cilj mi je pozivanjem na navedeni kulturno-studijski moment ukazati na željeni smjer izlaganja koje slijedi. No nije mi pri tome plan preuzeti Johnsonov princip trasiranja historijske pozadine nastanka čitave jedne

discipline (koju i Richard Schechner slijedi u izvedbeno-studijskoj inačici Johnsonovog teksta) već pokušati uvesti novi ugao razmatranja u jednu od najživljih rasprava na području teorije izvedbenih umjetnosti danas, onu o prirodi, problemu, pitanju dramaturgije. Ovaj trostruki *prefiks* dramaturgije u prethodnoj rečenici nije puko stilsko sredstvo niti ilustrativni pleonazam, već upravo uvod u razlaganje dominantne diskurzivne perspektive u dotičnim raspravama.

Naime, kao što je čest slučaj s pokušajima raščišćavanja značenjskih polja termina koji su odavno prestali biti svodivi na jednoznačne enciklopedijske definicije, ili to možda nikada ni nisu bili, i pokušaji definiranja dramaturgije danas se uglavnom gube u terminološkim šumama i semantičkim šumovima u kojima određivanje dramaturgije umjesto u stabilnim i stamenim definicijama često završava u – metaforama. Tako npr. dramaturgija kod Petera Haya postaje *primalja*, kod Jana Jorisa Lamersa *časnik za vezu*, *gradnja mostova* kod Marianne Van Kerkhoven, *zona sumraka* kod Christel Stalpaert, *tkanje* kod Eugenia Barbe, itd. Takvih je primjera gotovo beskonačno mnogo, ponekad i po nekoliko različitih u pojedinom tekstu, a njihov zbir jasno oprimjeruje ono što je još krajem prošlog stoljeća istaknuo Vjeran Zuppa, između ostalog i jedan od najznačajnijih domaćih dramaturga: "neprijeporno je da dramaturgija u XX. stoljeću jest pojam koji se još dovršuje"⁰¹. Danas, gotovo dvadeset godina poslije Zuppinog zaključka, navedeno dovršavanje još ni izdaleka nije privedeno kraju. Upravo suprotno, tih dvadeset godina dramaturške prakse samo je dodatno zamrsilo mogućnost dovršavanja tog istinski *nemogućeg* projekta.

01 Vjeran Zuppa: *Uvod u dramatologiju*, Zagreb: Antibarbarus, 1995. str. 33

Do istog zaključka, omeđenog i gotovo istovjetnim vremenskim markerima, dolazi i jedna od najznačajnijih živućih europskih dramaturginja Marianne Van Kerkhoven u prvim rečenicama svog teksta *European Dramaturgy in the 21st Century*, objavljenog prije četiri godine:

Želim početi povratkom u prethodno stoljeće. 1998. napisala sam tekst naslovljen *Wenn ich still stehe, verstehe ich nichts* – riječi koje sam posudila od Hans-Magnusa Enzensbergera. Podnaslov članka bio je: *Kratki komentari o ideji europske dramaturgije*. Danas – gotovo dvadeset godina dramaturškog iskustva kasnije – ja još uvijek ne znam što dramaturgija jest, a kamoli europska dramaturgija.⁰²

U posljednjih dvadeset i više godina postojali su mnogobrojni doprinosi pokušaju rješavanja te permanentne krize definiranja u koju je dramaturgija davno zapala. Većina je autora koji su se upustili u takav pothvat, baš kao i Van Kerkhoven, otvoreno priznala vlastitu nemoć u suočavanju s temom i, vrlo često, upravo nju odabrala kao ishodište vlastitog puta u središte dramaturgije, bez pretenzija da će toj raspravi napokon stati na kraj. Pitanje *Što je uopće dramaturgija?* tako je u pravilu rezultiralo tekstovima koji su na to pitanje pokušavali odgovoriti ili upravo *trasiranjem historijske pozadine nastanka čitave jedne discipline*, ili povratkom njenim etimološkim korijenima, potragom za njenim *nultim* sadržajem, za onim što ispod kišobrana ostane kad se sve što dramaturgija nije makne ispod njega, ili pak izvlačenjem formule iz područja praktične upotrebe dramaturgije, njenih realnih učinaka i primjena... ili najčešće nekom od kombinacija navedenih pristupa.

No, bez obzira na odabrani put, rezultati su u pravilu u sebi uvijek zadržali onaj jedan mali *ali* koji upućuje na nemogućnost preciznog i konačnog definiranja te djelatnosti, discipline, prakse, koji iza sebe ostavlja barem djelić *praznog prostora* spremnog da na sebe primi još jedan aspekt djelovanja dramaturgije, koji je autorici u obračunu s njom uspio izmaći. Krivca za takvo stanje stvari lako je pronaći u jednostavnom zaključku do kojeg, na temelju brojnih članaka ispisanih na tu temu, dolazi Van Kerkhoven – da, naime, "dramaturgija uključuje sve, [da je] dramaturgiju moguće pronaći u svemu"⁰³. Tako, bez obzira da li se radi o strože teorijskim ili nešto slobodnijim, ponekad i poetskim, tekstovima njihova jedina zajednička dodirna točka uvijek ostaje tek činjenica da je dramaturgija – *nehvatljiva*. Genezu navedenog paradoksa gotovo istim riječima opisuju i Cathy Turner i Synne Behrndt u svojoj empirijsko-historijskoj publikaciji *Dramaturgy and Performance*: "uistinu, što precizniji i koncizniji pokušavamo biti, tim više dozivamo odgovor: "Da, ali..."⁰⁴.

No, bez obzira na to, ili vjerojatnije, baš zbog toga, o dramaturgiji se i dalje piše i raspravlja. I to u tolikoj mjeri da je rasprava o dramaturgiji postala *perpetuum mobile* koji neprestano pogoni sam sebe, a svojim sudionicima, svjesnim nedovršivosti projekta u koji su se upustili, pruža neku vrstu perversnog užitka u toj beskonačnoj retoričkoj igri prema čijoj zavodljivosti nisu ostali imuni ni ostali članovi kazališnog svijeta. Jer ako su navedene rasprave (u kojima glavnu riječ uglavnom vode dramaturzi praktičari i teoretičari izvedbe) dovele do nekih realnih učinaka u praktičnom smislu, onda je to svakako dodatno mistificiranje pozicije dramaturga i dramaturgije kao takve. Mistificiranje koje neprestano baca nova i nova svjetla na navedene aktere, svjetla koja se talože na ona prethodna i neprestano zazivaju potrebu za novima, a da ni sama nisu do kraja obavila svoju funkciju. Od metafora je, čini se, ovdje nemoguće pobjeći. Tako je pitanje koje si je pred trideset godina postavio Peter Hay u članku *American Dramaturgy: A Critical*

02 Marianne Van Kerkhoven:
"European Dramaturgy in the
21st Century," *Performance
Research*, 14:3 (7-13), Routledge
Journals, 2009

03 Ibid.

04 Cathy Turner i Synne Behrndt
prema Duška Radosavljević:
"The Need to Keep Moving,"
Performance Research, 14:3 (45-
54), Routledge Journals, 2009.

Re-Appraisal: "Zašto je posljednjih nekoliko godina došlo do takve proliferacije dramaturga, s obzirom na to da mnogi od onih koji ih zapošljavanju njihovu funkciju ne razumiju dovoljno?"⁰⁵ i danas jednako aktualno. I danas je odgovor na njega jednako – neuhvatljiv.

Usporedimo li, za kraj, dramaturgiju s ostalim djelatnostima u domeni izvedbenih umjetnosti (što je, usput, također česta metoda ispitivanja njenih temelja i granica, pogotovo u usporedbi s režijom) uočit ćemo da je ona jedina koja, i onima koji se njome bave u praktičnom smislu, zadaje takve probleme. Dok ćemo pitanje *Što je uopće dramaturgija?* gotovo redovito pronaći u razgovorima s dramaturzima, jednako kao i čitave brojeve etabliranih časopisa⁰⁶ odnosno stručne konferencije⁰⁷ posvećene toj temi, gluma, režija ili koreografija u pravilu ne izazivaju takve rasprave. Čak i kada se npr. pitanje *Što je uopće režija?* postavlja, a to je nedvojbeno znatno rjeđe nego što se to čini s dramaturgijom, rakurs iz kojeg se to čini radikalno je drugačiji jer svi *zapravo znamo što je režija*, samo nas zanima dobiti jedan specifični pogled pojedinog autora, režisera ili ne, na to pitanje. U raspravama o dramaturgiji stvar stoji puno drugačije, gotovo svaki njen spomen za sobom povlači i pitanje njenog statusa, i shodno tome svaki novi odgovor na pitanje o njenoj prirodi jednako je legitiman kao i onaj prije njega, i tek je u njihovom zbroju moguće dobiti cjelokupnu, neminovno kompleksnu, sliku toga što dramaturgija jest, jer ona jedna zajednička, nadređena ishodišna definicija koju bi svi odmah potpisali jednostavno – izostaje.

Nakon ovako grubo ocrtanog stanja diskurzivne egzistencije dramaturgije, vrijeme je da se vratim na svoje planove s dramaturgijom u ovom tekstu. Ne želeći gajiti iluziju da će moj doprinos *rasvjetljavanju* te teme polučiti znatno drugačije rezultate od dosadašnjih tekstova na tu temu, da će uspjeti dokinuti onaj jedan mali *ali*, koji je uostalom razlog zašto se dramaturgijom većina *nas* uopće nastavlja i baviti (i u teoriji i u praksi), moja je želja navedenoj raspravi pristupiti ispitujući neke aspekte dramaturške egzistencije na koje se u spomenutim raspravama rijetko obraća pažnja, a koji ju ipak snažno determiniraju. S obzirom na to da i Johnson i Schechner koje sam spomenula u uvodnom paragrafu, u svojim tekstovima daju prilično subjektivan pogled na razvoj vlastitih disciplina, što je s obzirom na recentnost zbivanja o kojima govore, odnosno njihovu povijesnu uključenost u dotične događaje, i logično, i ja sam u ovom tekstu odlučila pratiti istovjetan put, kao nezavisna dramaturginja i, odnedavno, umjetnička novakinja na Odsjeku dramaturgije Akadije dramske umjetnosti koja se dramaturgijom bavi od 2009. Stoga pitanje *Što je uopće dramaturgija?* odlučujem proširiti dodatnim, nešto konkretnijim pitanjem *Tko je uopće dramaturg?*, tražeći odgovore na ta pitanja u raznim institucijama koje, na vrlo konkretne načine, reguliraju poziciju dramaturga i dramaturgije u Hrvatskoj danas: od strukovne definicije Hrvatske zajednice samostalnih umjetnika i Hrvatskog društva dramskih umjetnika, preko festivalskih nagrada koje se u Hrvatskoj dodjeljuju za dramaturgiju i ustroja Odsjeka dramaturgije, jedine institucije u Hrvatskoj koja pruža obrazovanje na području dramaturgije, do pozicije dramaturga u institucionalnim kazališnim kućama odnosno na nezavisnoj sceni.

Umjesto još jednog teorijskog rastakanja termina, dakle, kao ishodišnu točku ovdje odabirem obrnuti put – uporabu navedenih termina u javnom diskursu, istražujući tko i što u doslovnom smislu stoji iza njih. Takav sinkronijski, sociološki pregled terena učinit će se možda suhoparno taksativnim i, zbog praktičnih razloga⁰⁸, nužno reduktivnim, ali ako mu se pristupi kao preliminarnoj akciji, kao uvodu u neko buduće ozbiljnije

05 Peter Hay: "American Dramaturgy: A Critical Re-Appraisal," *Performing Arts Journal*, 7:3 (7-24), *Performing Arts Journal*, 1983.

06 Od izdanja kulturnog časopisa *Theaterschrift* iz 1994. preko do broja britanskog *Performance Researcha* iz 2009. (koji, zanimljivo, dijele ime: *On dramaturgy*) do recentnog izdanja slovenske *Maske* iz 2010. naslovljenog *Praktična dramaturgija*

07 Od američke *Dramaturgs and Literary Managers: A Major Conference to Define the Role* održane 1981. preko nizozemskog *Context 01: Active Pooling, the New Theatre's Word-Perfect* iz 1993. do *Relational Aspects of Dramaturgy* održane 2012. u Ghentu

08 Od poteškoća u pronalaženju relevantnih izvora određene vrste informacija preko ignoriranja mojih upita od strane određenih institucija koje bi mogle biti izvorom određene vrste informacija do nedostatka vremenskih resursa za upuštanje u ozbiljnije terensko istraživanje putem anketa i intervjuja.

istraživanje statusa dramaturga, njegova vrijednost pokazat će se, vjerujem, kao dragocjeni kompas. Upravo će to biti smjer iz kojeg pristupam pisanju ovog dokumenta, naznačujući u njemu sva ishodišna mjesta za neko buduće istraživanje. Naime, u Hrvatskoj taj tip istraživanja nije nikada proveden, a i u svijetu su primjeri rijetki. Ipak, vjerujem da je takav upliv u polje kojim se bavim nužan komadić slagalice u pokušaju odgovaranja ne samo na pitanje što dramaturgija jest, već i na pitanje na tragu onog Hayovog, zašto, naime, dramaturzi i dalje postoje. Jer, dramaturgija, kao što su gotovo svi prethodno citirani autori prije mene zaključili, postoji uvijek, bez obzira na dramaturge, bez obzira na to kako ju nazivali.⁰⁹

HZSU – Hrvatska zajednica samostalnih umjetnika

Hrvatska zajednica samostalnih umjetnika je udruga samostalnih umjetnika koji profesionalno obavljaju samostalnu umjetničku djelatnost, utemeljena 1965. godine. Između ostalih samostalno-umjetničkih zanimanja, na popisu članova, pod kategorijom *dramsko stvaralaštvo*, nalazi se lista od 17 imena koji su svoje članstvo *zaslužili* kao dramaturzi.¹⁰

Već i letimičan pregled navedenih imena neminovno dokazuje da, u slučaju dramaturgije, parafraza Gitlina prema kojoj bi se dramaturgija mogla definirati kao *aktivnost koju prakticiraju ljudi koji kažu za sebe da se bave dramaturgijom* pada u vodu. Naime, gotovo trećina *umjetnika* s popisa uopće se aktivno ne bavi dramaturgijom, dok se otprilike polovica, osim dramaturgijom, bavi još i dramskim pismom ili pak scenaristikom ili kazališnom kritikom, plesom, prozom odnosno režijom, i to najčešće u omjeru nepovoljnom za dramaturgiju.¹¹ Iako to vjerojatno govori više o pravnom sustavu naše zemlje nego o dramaturgiji, smatram da je takvo stanje vrlo indikativno i za njen status jer tek tri osobe s popisa mogu se smatrati dramaturzima (ili radije, dramaturginjama) u užem smislu riječi odnosno primarno dramaturginjama. Dramaturgija je, jasno je, nužno isprepletena, ponekad i paralelna, drugim praksama na području izvedbenih umjetnosti.

Stvari se dodatno kompliciraju kada se u obzir uzmu uvjeti za ostvarivanje navedenog statusa koje su svi s popisa, u nekom trenutku svoje karijere, morali steći i, nakon toga, svake tri godine potvrđivati:

- c) Dramaturzi
 - 3 realizirana dramaturgijska rada u profesionalnim kazališnim produkcijama, ili
 - 2 realizirana dramaturgijska rada u cjelovečernjem igranom filmu i 3 rada u dokumentarnom filmu, ili
 - 3 realizirana dramaturgijska rada u radio dramskim ili televizijskim emisijama (igrane i dokumentarne emisije), ili
 - objavljene najmanje 2 studije, 3 eseja i 6 prikaza s područja dramaturgije (objavljene u kazališnim časopisima, zbornicima, knjigama i sl.)¹²

Osim bizarne kvantifikacije umjetničkog rada, iza koje kao da stoji objektivna, matematičkim formulama provjerljiva računica¹³, i iz ovih uvjeta ponovo, kao i gore, jasno progovara multidisciplinarnost dramaturgije: dramaturgija postoji i u kazalištu i na filmu i na radiju i na televiziji i u teoriji. No, prema HZSU, očito ne i između njih. Drugim riječima – dramaturgija postoji svugdje, ali dramaturzi, da bi postali članovi Zajednice, moraju svoje djelovanje ograničiti na jedno od četiri navedena područja. Jer trenutnim pravilnikom HZSU-a

09 Na ovom mjestu odmah dodajem jedno važno područje javnog diskursa koje iz ovog teksta, iz praktičnih razloga, odmah izostavljam, a to je naime – kritika. Iz koje bi, vjerujem, bilo moguće iščitati mnogo relevantnih postavki o praktičnoj dramaturgiji danas.

10 Dostupno na: <http://hr.hzsuh.hr/Struktura-WEB-a/Navigacija-umjetnika/Umjetnici/Scensko-stvaralastvo> (pristup 11.3.2015.)

11 Pitanje toga zašto su se navedeni autori i autorice za status slobodnog umjetnika prijavili u ovoj, a ne u nekoj drugoj kategoriji, ostavljam za neko buduće istraživanje.

12 Pravilnik o postupku i uvjetima za priznavanje prava samostalnih umjetnika na uplatu doprinosa za mirovinsko i invalidsko te zdravstveno osiguranje iz sredstava proračuna Republike Hrvatske, dostupno na: <http://hr.hzsuh.hr/Struktura-WEB-a/Glavna-navigacija/Pravilnik> (pristup 29.10.2014.)

13 Pri čemu je važno istaknuti nepisano pravilo pri kojem su navedeni uvjeti zaista tek donja letvica i pri evaluaciji prijava se, prema urbanoj predaji, traže mnogo veće brojke od navedenih.

kombinacije između polja nisu moguće. Ponovo, to više govori o nesuvislosti sustava koji regulira (ili, radije, pokušava regulirati) umjetničko stvaralaštvo u Hrvatskoj, a manje o njegovoj realnosti. Tu bi nesuvislost vjerojatno dodatno podržalo i istraživanje svih onih dramaturga koji su se za članstvo u HZSU-u prijavili, ali ga, iz ovih ili onih razloga, nisu dobili.

HDDU – Hrvatsko društvo dramskih umjetnika

Iako je deklarativno cilj HDDU- a "ostvarivanje i usklađivanje zajedničkih interesa i prava dramskih umjetnika i kontinuirani rad na unapređivanju kazališne kulture i razvoju dramske umjetnosti"¹⁴ sudeći prema njenoj web stranici jedna od najbitnijih stavki u njezinoj povijesti doprinos je njenih članova Domovinskom ratu, kojemu je posvećeno gotovo pola teksta naslovljenog *Povijest HDDU-a*. Iako je navedeni podatak potpuno irelevantan za ovaj tekst, ističem to jer je, istovremeno, na navedenoj stranici nemoguće pronaći podatke o, recimo, datumu uključivanja dramaturga u Udrugu kao njenih punopravnih članova... da o nekim drugim podacima i ne govorim.

Sličan nemar, ne samo prema dramaturzima, već i prema svim ostalim dramskim umjetnicima¹⁵, vidljiv je iz iznimne naklonjenosti Društva glumačkoj djelatnosti. Osim glumačke brojčane nadmoći u članstvu, takvo je stanje stvari moguće iščitati i iz naziva festivala koji HDDU organizira (*Festival glumca*) kao i iz naziva nagrade koju dodjeljuje (*Nagrada hrvatskog glumišta*) odnosno časopisa koji izdaje (*Hrvatsko glumište*), a čiju je genezu moguće pronaći u već spomenutoj povijesti Društva koje je stasalo iz Mirovinskog zavoda Narodnoga kazališta u Zagrebu osnovanog davne 1880., odnosno Udruženja glumaca koje se razvilo iz njega tridesetak godina kasnije. Ponovo, možda se ove opaske neće činiti bitnim za pitanje kojim se ovdje bavim, ali vjerujem da takvo stanje stvari dosta govori o razlozima ne samo neuhvatljivosti, već i nevidljivosti dramaturgije.

Ipak, na stranici se nalazi kompletan popis članova Udruge, među kojima je ukupno čak 66 dramaturga, od kojih je tek nekolicina zavedena pod odrednicom dramaturg-pisac odnosno redatelj-dramaturg, iako iz nijednog dokumenta Društva nije jasno koji su kriteriji distinkcije između *običnih* dramaturga i dramaturga *s crticom*. Situacija s realnim statusom odnosno tipom rada koji navedenih 66 dramaturga obavljaju istovjetna je kao i u HZSU: dramaturga u užem smislu tek je nekolicina, dok se većina ostalih, osim dramaturgijom bavi i režijom, dramskim pismom, scenaristikom, ili čak i samo dramskim pismom odnosno scenaristikom. Istovremeno, u Društvu nijedan član nije zaveden kao *samo* dramski pisac.

Tu začudnu taksonomiju možda mogu malo pojasniti Uvjeti članstva u HDDU-u:

Članom HDDU-a može postati svaki državljanin Republike Hrvatske koji stvaralački djeluje na području dramske umjetnosti ako ispunjava barem jedan od uvjeta:

- 1.) Redovnim članom HDDU-a može postati kandidat koji je:
 - dramski umjetnik koji ima završenu Akademiju dramske umjetnosti (akademski glumac, redatelj, *dramaturg*, kazališni producent) odn.
 - dramski umjetnik koji ima završen dodiplomski studij (zvanje bakalareus-prvostupnik) ili diplomski studij (zvanje magistar umjetnosti) Akademije dramske umjetnosti (glumac, redatelj, dramaturg, kazališni producent);
 - dramski umjetnik koji nema navedenu stručnu spremu ako se

14 Statut Hrvatskog društva dramskih umjetnika, dostupno na: www.hddu.hr/o-drustvu/statut.aspx (pristup 12.3.2015.)

15 O neprimjerenosti uporabe termina *dramsko* u imenu ovakve Udruge, danas, kada velik dio njenih članova uopće ne stvara dramske predstave već se bavi izvedbenom umjetnošću, valjalo bi ispisati zaseban tekst, ali ovdje će ova opaska dostajati.

aktivno i profesionalno bavi dramskom umjetnošću najmanje pet godina i ako je kroz to vrijeme ostvario zapažene umjetničke rezultate, uz podnošenje materijalnih dokaza da živi od umjetničkog rada;

[...]

dramski umjetnik koji ima nostrificiranu ispravu o završenoj školskoj ustanovi s područja dramske umjetnosti u inozemstvu i ako je ostvario zapažene umjetničke rezultate, uz podnošenje materijalnih dokaza da živi od umjetničkog rada;

[...]”¹⁶

Naime, s obzirom na to da u Hrvatskoj ne postoji zaseban studij dramskog pisma odnosno scenaristike, već se institucionalna edukacija iz navedenih područja obavlja isključivo u okviru studija dramaturgije pri Akademiji dramske umjetnosti u Zagrebu (što je tema kojoj ću se detaljnije posvetiti kasnije), a s obzirom na to da se članstvo u Udruzi ostvaruje na temelju završenog studija (što ujedno objašnjava i začudno veliki broj dramaturga na popisu, u usporedbi s listom HZSU) – svi dramski pisci koji se bave dramskim pisanjem zapravo su završili dramaturgiju, pa ih se stoga, u HDDU-u smatra – dramaturzima, iako se dramaturgijom možda uopće ne bave. Okvire ovog istraživanja nadilazi i istraživanje navedenih terminoloških nepreciznosti, kao i svih onih dramaturga koji se dramaturgijom bave, ali iz različitih razloga nisu članovi HDDU-a.

Nagrade za dramaturgiju

Od svih postojećih festivala posvećenih domaćem dramskom stvaralaštvu tek nekolicina njih dodjeljuje nagrade za dramaturgiju. Točnije rečeno: nagradu za dramaturgiju *samu* dodjeljuje tek jedan od njih – Festival malih scena u Rijeci (od 2001.), dok ostale nagrade u kategoriji dramaturgije uključuju još i srodne discipline: Nagrada hrvatskog glumišta, koju dodjeljuje već spomenuto Hrvatsko društvo dramskih umjetnika, tako tek od 2009. godine dodjeljuje nagradu u *kategoriji najboljeg praizvedenog suvremenog hrvatskog dramskog teksta ili najbolje dramatizacije, adaptacije, dramaturške obrade teksta ili dramaturgije predstave*; a nagrada Marul Marulićevih dana u Splitu dodjeljuje se, od 2013. godine, za *dramaturgiju predstave / dramatizaciju / adaptaciju (lokalizaciju)*, dok je prije toga nosila naslov *nagrada za dramaturšku obradu ili preradbu teksta*.¹⁷

Tako možemo reći da Nagrada hrvatskog glumišta za dramaturgiju zapravo nikada nije dodijeljena, s obzirom na to da su ju od ukupno tri puta kada je dodijeljena, dva puta osvajali dramski tekstovi, a jednom dramatizacija. 2013. je godine pak, nagradu Marul, osvojila *dramaturgija* i tako pokazala opravdanost uvođenja tog termina u naziv nagrade, uz bok *dramatizaciji i adaptaciji*. Recentnost uvođenja navedenih nagrada, od kojih nijedna nije postojala prije 2000. godine, vjerujem, dosta govori o relevantnosti dramaturgije na *domaćoj kazališnoj sceni izvedbenih umjetnosti*. Jer, kao što smo već zaključili, dramaturgija je postojala oduvijek, samo su se, kolokvijalno rečeno, festivali tek sada dosjetili toga. To najbolje ilustrira slučaj Naj, naj, naj festivala koji je nagradu za dramaturgiju dodijelio samo jedne, 2013. godine, ali, kao što mi je objašnjeno iz organizacije festivala: “nagrada će se dodijeliti i slijedeće godine ukoliko se nametne kao potrebna, ali kao stalna kategorija za sada nije u planu”¹⁸.

16 Dostupno na: <http://www.hddu.hr/o-drustvu/uvjeti-clanstva.aspx> (pristup 12. 3. 2015.) Izostavljeni su dijelovi koji se odnose isključivo na dramske umjetnike koji nisu dramaturzi (scenografi, kostimografi...)

17 Bilo bi zanimljivo istražiti razloge za navedeno preimenovanje koje, iako se može činiti *blagonaklonim* prema dramaturgiji, s obzirom da ju imenom uvodi u naslov jedne nagrade jednog nacionalnog kazališnog festivala, zapravo to čini na način koji nije nimalo zahvalan, s obzirom da ju ponovo brka sa aktivnostima koje su joj bliske, čak ponekad i inherentne, ali u suštini zapravo drugačije od nje.

18 Privatna korespondencija s gđom. Božicom Forko iz marketinškog odjela GK Žar Ptica.

Iako je i ovdje vidljiva istovjetna terminološka zbrka, isto *onečišćenje* dramaturgije, kao i u gore obrađenim područjima, s obzirom na javnu vidljivost navedenih nagrada i medijski doseg njihove dodjele, upravo su one mjesto najčešćeg negodovanja struke. Ipak, to je negodovanje u zanemarivom broju prilika poprimilo formalnu notu. Dogodilo se to ipak 2012. godine kada je, između ostalih skandala na domaćoj dramskoj sceni, nagrada za dramski tekst na Marulićevim danima dodijeljena glumačkoj interpretaciji *Gospode Glembajevih*, što se nastavilo na 2011. u kojoj je ista nagrada dodijeljena – adaptaciji romana. Jasno je iz navedenih slučajeva da dramaturgija nije jedina koja u Hrvatskoj pati od nemogućnosti definiranja već istih problema imaju i inače puno manje problematične discipline poput, recimo, dramskog pisma. Reagirali su tada na navedene događaje upravo dramski pisci, među kojima se, kao što se već dalo zaključiti nalazi i velik broj dramaturga, šaljući otvoreno pismo Ministarstvu kulture, upravama Marulićevih dana i Malog Marulića, te HDDU, u kojem je, između ostalog, navedeno da:

“...nedavno ustanovljena Nagrada hrvatskog glumišta koja jednom, zajedničkom nagradom, nagrađuje i originalni dramski tekst i adaptaciju i dramaturgiju, pokazuje da je nerazumijevanje i nedostatak interesa za dramski tekst i njegovu funkciju u kazalištu pojava koja nije pojedinačna i sporadična, već generalna i kontinuirana praksa.”¹⁹

Jasno je, vjerujem, iz svega do sada rečenog, da isto nedvosmisleno vrijedi i za dramaturgiju. A ispitivanje razloga za takvo stanje stvari, kao i njegovu nepromjenjivost prepuštam spomenutom budućem istraživanju.

Odsjek dramaturgije, Akademija dramske umjetnosti

Od osnutka Odsjeka dramaturgije do danas, s ciljem ostvarivanja titule akademskog dramaturga, na Odsjeku je, prema internom popisu, studiralo 103 studenta, a točan broj dramaturga s diplomom je – nepoznat... što, ponovo, više govori o domaćim birokratskim službama nego samoj struci. Iako je Odsjek tijekom povijesti prošao kroz više transformacija indikativno je da je tek jedne godine na njemu postojao kolegij pod nazivom *Profesija: dramaturg*, cilj kojeg je bilo upoznati buduće dramaturge sa sadašnjim odnosno djelatnim dramaturzima. A još je indikativnije da, sve do dolaska tzv. *bolonje*, studenti tijekom čitavog školovanja nisu u kurikulumu imali niti jedan obvezni sat praktične dramaturgije.

Iako bi detaljnija analiza povijesti Odsjeka i raznih mijena kroz koje je njegov program prolazio znatno nadišla opseg ovog rada, bitno je zabilježiti jednu temeljnu činjenicu: iako čitav program nosi naziv dramaturgije, na BA razini i dalje ne postoji nijedan kolegij koji u svom naslovu nosi termin *dramaturgija*. Tri glavna umjetnička predmeta tako se tiču *dramskog* i *filmskog pisma* odnosno *pisma za izvedbu* na prvoj, tj. *analitičkog pisma* na drugoj i trećoj godini. Mogućnost praktičnog bavljenja dramaturgijom tako se pojavljuje tek na MA razini, gdje je *Dramaturgija izvedbe* jedno od četiri moguća usmjerenja koje studenti mogu odabrati. No bitno je pri tome istaknuti da se studenti praktičnom dramaturgijom mogu baviti u okviru izbornog kolegija *Suradnja na akademskim projektima*, međutim taj kolegij uglavnom podrazumijeva suradnju na glumačkim ili redateljskim klasama, (ne nužno samo dramaturšku!), na kojima kao mentori ne rade profesori dramaturgije već ostalih odsjeka.

¹⁹ Dostupno na: <http://www.tportal.hr/kultura/knjizevnost/191472/Dramski-pisci-reagirali-na-sramotan-tretman-njihova-rada.html> (pristup: 12.3.2015.)

S obzirom na važnost Akademije u smislu mjesta koje ima prvenstvo u *proizvodnji* dramaturga, možda je upravo program Odsjeka dramaturgije mjesto na kojem je moguće pronaći ishodište terminoloških nejasnoća koje vladaju na navedenom području. U tom bi smislu bilo zanimljivo i korisno upustiti se u istraživanje koje, ponovo, nadilazi opseg ovog rada, a čiji bi predmet bila analiza tipa poslova kojima se svi spomenuti dramaturzi s diplomom nakon završene (ili ne) Akademije bave²⁰. Isto vrijedi i za istraživanje obrazovne pozadine koju posjeduju svi oni praktični dramaturzi koji su studirali srodne (ili ne) studije, kao i stjecanje općenitijeg uvida u demografsku sliku dramaturga praktičara i istraživanje njenih veza s prirodom i percepcijom dramaturškog posla u Hrvatskoj danas.

Dramaturzi u institucionalnim kazalištima

Njemačka tradicija *kućnih dramaturga* u Hrvatskoj nikada nije zaživjela punim plućima. Najbogatiju povijest u tom smislu ima zagrebački HNK (u kojemu, s manjim pauzama, ta pozicija postojano postoji još od pretprošlog stoljeća), dok u povijesti ostalih gradskih i državnih kazališta kućne dramaturge možemo pronaći napreskokce. Ponovo, dijakronijska analiza tog tipa zahtijevala bi detaljnije i dugotrajnije istraživanje, pa ću se ovdje zaustaviti tek na pregledu današnje situacije.

Od pet nacionalna, Hrvatska narodna kazališta – u Zagrebu, Rijeci, Splitu, Osijeku i Varaždinu – tek dva imaju dramaturga, točnije – dramaturginje. U zagrebačkom HNK-u zaposlena je Sanja Ivić, a u riječkom Magdalena Lupi. Situacija nije ništa bolja u gradskim kazalištima jer dramaturzi postoje samo u tri zagrebačka – Dubravko Mihanović kućni je dramaturg u DK Gavella (od 2004.), Dora Delbianco u Satiričkom kazalištu Kerempuh (od 2011.), a Slobodan Šnajder u Zagrebačkom kazalištu lutaka. Ostala gradska kazališta, kako u Zagrebu tako i u ostalim gradovima, kao ni ona rijetka privatna ih nemaju. Spomenuta povijesna analiza bi, prema svemu sudeći, ukazala na devedesete kao mjesto *općeg pomora* kućnih dramaturga što bi, ponovo, zahtijevalo posebnu studiju, (iako bi njene rezultate lako bilo svesti na računicu u kojoj ukidanje radnog mjesta znači štednju, a radno mjesto koje ne proizvodi vidljive, materijalne rezultate zapravo i nije radno mjesto). A isto vrijedi i za detaljniju analizu tipa poslova koje obavljaju²¹, načina na koji je došlo do njihova angažmana, njihovog odnosa prema poziciji umjetničkog ravnatelja odnosno intendant a i utjecaja koja navedena imena imaju u pojedinim kućama odnosno razloga za neangažiranje kućnih dramaturga u ostalim kazalištima, a zatim i za odnos kućnih s vanjskim dramaturzima na pojedinim produkcijama. Jer, naime, u spomenutim kazalištima često se, usprkos postojanju navedenih radnih mjesta, na određenim produkcijama svejedno angažiraju i vanjski dramaturzi.

Stoga, osim kućnih dramaturga, pažnju valja obratiti i na scenu *najamnih dramaturga* u institucijama. Dok određena kazališta koja kućne dramaturge nemaju (Mala scena, Zagrebačko gradsko kazalište Komedija) gotovo ni na jednoj od svojih predstava nisu angažirala dramaturge²², u nekim je kazalištima takvog tipa (Zagrebačko kazalište mladih, Teatar &TD) nemoguće pronaći produkciju na kojoj nije bio angažiran vanjski dramaturg. Razloge za takvo stanje stvari valjalo bi pomnije istražiti, uspoređivanjem repertoarnih politika navedenih kazališta, kao i direktnim razgovorima s voditeljima tih kuća.

20 Ovdje mogu, iz osobnog iskustva, napomenuti da se zanemarivo mali broj njih aktivno bavi praktičnom dramaturgijom. Pitanje je hoće li se ta činjenica promijeniti nedavnim uvođenjem MA usmjerenja *Dramaturgija izvedbe*.

21 Od čitanja pristiglih drama i traženja novih preko sudjelovanja na probama i uplivilima u formiranje predstave do krojenja programa. Od pisanja tekstova za knjižicu preko osmišljavanja popratnih programa do analize i komunikacije s publikom.

22 Analiza je rađena na temelju podataka o repertoarima dostupnih preko interneta. Radi se, dakle, uglavnom o proteklih nekoliko sezona.

Ovo bi također bilo dobro mjesto za otvaranje pitanja honoriranja dramaturškog rada koje pati od radikalnog nesrazmjera u odnosu na honoriranje redateljskog rada. Ta disparatnost u vrednovanju navedenih poslova zapravo najbolje ilustrira podređenost od koje dramaturgija pati u odnosu prema režiji, a koja svoje korijene vjerojatno vuče iz vremena u kojima je pozicija redatelja uopće stasala u kazališnom svijetu i ubrzo se nametnula kao dominantna u odnosu na sve ostale. Kao prilog za daljnju analizu spomenut ću na ovom mjestu samo dva oprečna primjera koja se ove problematike dotiču na zanimljiv način: s jedne strane, tu je, nedavno dokinut, redateljsko-dramaturški tandem Jelčić-Rajković, koji je inzistiranjem na supotpisivanju zajedničkih radova postigao i ekvivalentno honoriranje obje polovice para; a s druge strane tu je recentni primjer ekipe predstave *Pismo Heineru M.* nastale 2012. godine u Zagrebačkom kazalištu mladih koja je, na vlastitu inicijativu, željela ujednačiti redateljski honorar s onim dramaturškim, scenografskim te koreografskim, no pri tome je naišla na otpor uprave kazališta koja takvu raspodjelu *dobara* jednostavno – nije dozvolila. I ovo bi mjesto zahtijevalo dublji ulaz u materiju, putem široke komparativne analize pojedinačnih kazališta odnosno konkretnih suradnji.

Dramaturzi na nezavisnoj sceni

Za razliku od svih prethodno obrađenih područja, ovo je mjesto na kojem je najteže doći do preciznih podataka, s obzirom na marginalnost nezavisne scene kao i nepostojanje instanci koje bi se njome na sustavan način bavile. Istovremeno, upravo je ona mjesto na kojem se posao dramaturga najviše afirmira, u smislu toga da se dramaturzi ovdje ne tretiraju kao *oni koji redatelju nose kavu* što je, nažalost, i danas česta kolokvijalna definicija dramaturškog rada u institucionalnim uvjetima, uz bok onoj o *onima koji pišu tekstove za knjižicu* i *onima koji zamjenjuju redatelja kad ga nema na probama*. Razlog za takvo stanje stvari ponovo je lako pronaći u jednostavnoj ekonomskoj računici u kojoj je svaka lipa utrošena na svakog suradnika u nezavisnoj produkciji dio jako malog kolača koji svoje opravdanje mora naći u procesu rada i njegovom finalnom proizvodu... čak i kada je taj rad nevidljiv. Istovremeno, ona je često i mjesto spomenute fascinacije pozicijom dramaturga koja je dovela do recentne proliferacije angažiranja dramaturga, pogotovo na plesnoj sceni gdje je dramaturg postao čest pomodni dodatak.

Postoje, naravno, i svijetli primjeri nezavisnih skupina (poput BADco. ili Bacača sjenki koje, između ostalog, čine ustaljeni redateljsko-dramaturški timovi) ili, nešto institucionaliziranih, redateljsko-dramaturških tandemata (poput već spomenutog Jelčić-Rajković ili pak Magelli-Udovičić) koji kontinuiranim, ravnopravnim radom rade na afirmaciji dramaturške pozicije. Na ovom bi se mjestu, osim brojčanih podataka kao i analize razloga za popunjavanje ili nepopunjavanje dramaturške stolice na nezavisnim projektima, najzanimljivije bilo upustiti u analizu tipologije rada pojedinih dramaturga, pogotovo u usporedbi s onima na institucionalnoj sceni ili, recimo, za potrebe revidiranja uvjeta koje HZSU traži za članstvo ili pak revidiranja naziva nekih već spomenutih nagrada.

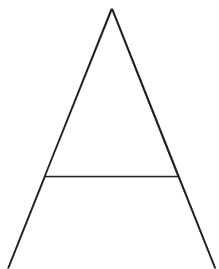
Zaključak

Iako je nakon ovako grubo ocrtane skice teško donositi zaključke, već se i iz ovih preliminarnih nota, vjerujem, nedvosmisleno može uočiti veza između poteškoća u definiranju dramaturgije u polju teorije koja se njome bavi, a na koje sam se kratko osvrnula u uvodu ovog teksta, te poteškoća u definiranju dramaturgije u polju prakse u kojem se dramaturgija izvodi, realizira, regulira. To umnožavanje nepreciznosti i nejasnoća, vjerujem, samo dodatno potvrđuje potrebu za provođenjem ovakve vrste istraživanja koje sugeriram ovim radom koje bi tako, možda, moglo postati prvi korak u sistematizaciji određenih pojava, praksi, područja. S tom utopijskom idejom realnih učinaka tog još nerealiziranog istraživanja, zaključujem ovaj prvi korak u njegovoj realizaciji. Jer, dopustit ću si završiti vlastitim doprinosom onoj raspravi od koje sam se ovim tekstom željela odmaknuti, dramaturgija je za mene upravo to – ishodište nemogućeg.

Who, in fact, is a dramaturge?

Jasna Žmak

Translated from the Croatian by Tijana Gojić Topolnik



part from consciously joining the proliferation of parasitism characteristic of contemporary theoretical thought by using the title paraphrase of Richard Johnson's text, my aim is, by referring to the aforementioned cultural studies' moment, to indicate the desired direction of the presentation that follows. However, my plan is not to simply take on the principle of tracing the historical background of the emergence

of a whole new discipline (which Richard Schechner also follows in the performance studies version of Johnson's text) but to attempt to introduce a new angle of examination in one of the most vivacious debates in the field of performing arts today, the one about the nature, problem and issue of dramaturgy. This triple *prefix* of dramaturgy from the previous sentence is not a mere stylistic means nor an illustrative pleonasm, but rather an introduction to the dissolution of the dominant discursive perspective in relevant discussions.

Namely, as is commonly the case with attempts at distinguishing semantic fields of terms that have long since ceased to be reducible to unambiguous encyclopaedic definitions, or have never been ones, the attempts of defining a dramaturge today are mainly lost in a forest of terminology and semantic noise in which establishing the place of dramaturgy often ends not in stable and strong definitions but in – metaphores. Thus, for example, dramaturgy for Peter Hay becomes a *midwife*, for Jan Joris Lamers a *liaison officer*, *building bridges* for Marianne Van Kerkhoven, a *twilight zone* for Christel Stalpaert, and a *weaving* for Eugen Barba, etc. Such examples are almost infinite, sometimes even with several different ones in a single text, and their amount clearly exemplifies what Vjeran Zuppa, one of the leading Croatian dramaturges among other things, identified at the end of the last century by saying: "without a doubt, dramaturgy in the 20th century is a notion that is still being completed"⁰¹. Today, almost 20 years after Zuppa's conclusion, the aforementioned completion is still far from being finished. Just the opposite in fact, twenty years of practicing dramaturgy have only added to complicating the prospect of completing this truly *impossible* project.

⁰¹ Vjeran Zuppa: *Introduction to Dramatology*, Zagreb: Antibarbarus, 1995, p. 33

The same conclusion, ascertained within almost the same time frame, is made by one of the leading living European dramaturges Marianne Van Kerkhoven in the first sentences of her text *European Dramaturgy in the 21st Century*, published four years ago:

I would like to begin by going back to the past century. In 1998 I wrote a text called *Wenn ich still stehe, verstehe ich nichts* – borrowing the lines of Hans-Magnus Enzensberger. The subheading of the article reads *Short comments on the idea of European dramaturgy*. Today – almost twenty years of dramaturgic experience later – I still do not know what dramaturgy is, let alone European dramaturgy.⁰²

The question of *What, in fact, is dramaturgy?* has typically resulted in texts that have attempted to give an answer to this question either by *tracing the historical background of the emergence of a whole discipline* or by going back to its etymological roots, the search for its zero content, for what is left under the umbrella term after everything that is not dramaturgy has been removed from beneath it, or by extracting a formula from the field of the practical use of dramaturgy, its real effects and applications... or, most commonly, by some combination of the previously mentioned approaches.

The *culprit* for this state of affairs is easily found in the simple conclusion made, on the grounds of numerous articles on this topic, by Van Kerkhoven – that, in fact, “dramaturgy includes all, that [it is] possible to find dramaturgy in everything”⁰³. Therefore, regardless whether they were strictly theoretical or somewhat more liberal, sometimes even poetical texts, their only common ground has always been the fact that dramaturgy is – *elusive*. The genesis of this paradox is described in almost the same words by Cathy Turner and Synne Behrndt in their empirical-historical publication *Dramaturgy and Performance*: “indeed, the more precise and concise we strive to be, the more we invoke the answer ‘Yes, but...’”⁰⁴.

However, regardless of this or more likely precisely because of it, dramaturgy is still being debated and written about. Moreover, so much so that the debate on dramaturgy has become a *perpetuum mobile* that constantly pursues itself and offers its participants, aware of the incompleteness of the project they have attempted, some sort of perverse pleasure in this endless rhetorical game that not even other members of the theatrical world are immune to. ‘So, if the aforementioned discussions (in which both theorists and practitioners of dramaturgy generally have the final say) have served any real purpose in a practical sense, then it is definitely only to further mystify the position of dramaturges and dramaturgy as such. This mystification though continuously shines new light, again and again, on all involved so far. A light which creates new layers on the old and endlessly invokes the need for more without ever performing the function it was meant to do in the end. Metaphores here are something that are difficult to evade, it seems. That is why the question that Peter Hay posed thirty years ago in the article *American Dramaturgy: A Critical Re-Appraisal*: “What has lead to such a proliferation of dramaturges in the past few years, if we consider that many of those who work as dramaturges do not understand their function end?”⁰⁵ is equally important today. Today the answer to this is equally – *elusive*.

If we compare, at the end, dramaturgy with other activities in the domain of performing arts (which is, by the way, a very common method of examining their foundations and limits, especially compared to directing) we will notice that it is the only one that poses such problems, even to those

02 Marianne Van Kerkhoven: “European Dramaturgy in the 21st Century”, *Performance Research*, 14:3 (7-13), Routledge Journals, 2009.

03 Ibid.

04 Cathy Turner and Synne Behrndt according to Duška Radosavljević: “The Need to Keep Moving,” *Performance Research*, 14:3 (45-54), Routledge Journals, 2009

05 Peter Hay: “American Dramaturgy: A Critical Re-Appraisal”, *Performing Arts Journal*, 7:3 (7-24), *Performing Arts Journal*, 1983

who deal with it in practice. On the other hand, while the question *What, in fact, is dramaturgy?* will almost regularly emerge among dramaturges, together with complete issues of established magazines or at professional conferences on this subject, acting, directing or choreography generally do not provoke such debates. Even when we ask, for example, *What, in fact, is directing?*, and we do this by no means less frequently than with dramaturgy, the angle from which we do it is radically different because *we all actually know what directing is*, we are just interested in getting a more specific view from a particular author, director or not, to this question. In discussions about dramaturgy, the situation is quite different, since almost every mention of it draws into question its very status, and accordingly every new answer about its nature is as equally legitimate as the one that preceded it, making it possible to acquire an overall and inadvertently complex picture of what dramaturgy is, only in the sum total of the many answers, because a single common, superior starting definition that everybody could ratify immediately simply – does not exist.

After this roughly outlined state of the discursive existence of dramaturgy, it is time to go back to my plans about dramaturgy in this text. Not wishing to foster any illusions that my contribution to the clarification of this theme will produce significantly different results from previous texts on this subject, or that it will abolish that little *but*, which is, after all, the reason why most of us continue to deal with dramaturgy (both in theory and in practice), my wish is to access the aforementioned debate by examining some aspects of dramaturgy's existence that we rarely pay attention to, but which strongly determine dramaturgy, after all. Given the fact that both Johnson and Schechner, whom I have mentioned in the introductory paragraph, offer a rather subjective view on the development of their own disciplines, which is, given the recency of the events they talk about, or rather, their own historical involvement in the respective events, quite logically, I have decided to follow the same path, being an independent dramaturge and, from recently, artistic assistant in the Department of Dramaturgy at the Academy of Dramatic Arts who has been dealing with dramaturgy since 2009. In that sense, I intend to broaden the question *What, in fact, is dramaturgy?* by an additional, more concrete question of *Who, in fact, is a dramaturge?*, by seeking answers to these questions in different institutions which, in concrete ways, regulate the position of the dramaturge and dramaturgy in Croatia today: starting from the professional definition of the Croatian Association of Independent Artists and the Croatian Association of Dramatic Artists, through festival awards that are awarded for dramaturgy in Croatia and the organization of the Department of Dramaturgy, the only institution that provides education in the field of dramaturgy in Croatia, to the position of a dramaturge in the institutional theatres and on the independent scene.

Instead of yet another theoretical dissolution of the term, I have therefore chosen the opposite starting point – the use of the aforementioned terms in public discourse, exploring who and what literally stands behind them. Such a synchronic and sociological overview of the field might seem dull and taxative and for practical reasons necessarily reductive, but if we approach it as a preliminary action, as an introduction to a future more serious examination of the status of a dramaturge, its value will prove, I believe, as a valuable compass. This will precisely be the direction from which I approach the writing of this document, indicating future starting points for further research. Namely, this type of research has never been done in

Croatia, and similar examples are not common abroad either. Nevertheless, I believe it will have an influence on the field I am dealing with and is a necessary piece of the puzzle in the attempt not only to answer what dramaturgy is, but also to answer the questions left in the wake of Hay's why dramaturges actually exist. Because dramaturgy, as almost all of the aforementioned authors cited have concluded before me, has always existed, regardless of dramaturges and regardless of how we define it.⁰⁶

HZSU – Croatian Association of Independent Artists

The Croatian Association of Independent Artists is an association of independent artists who are professionally engaged in an artistic activity, founded in 1965. Among other independent-artistic professions, the list of members includes, under the category of *dramatic creation*, a list of 17 names who have *earned* their membership as dramaturges.⁰⁷

Even a quick look at the names listed inevitably proves that, in the case of dramaturgy, the paraphrase of Gitline by which dramaturgy could be defined as *an activity practiced by people who claim to be engaged in drama-turgy themselves*, does not hold water. Namely, almost one third of the *artists* from the list do not actively work as dramaturges, while one half are engaged in, apart from dramaturgy, dramatic script writing, screenplays or theatre criticism, dance, fiction or directing, and most commonly in a ratio not in favor of dramaturgy.⁰⁸ Although this probably says more about the legal system of our country than dramaturgy itself, I believe this state of affairs is very indicative of its status as well since only three persons from the list can be considered dramaturges (or rather, female dramaturges) in the narrower sense of the word, or, primarily dramaturges. Dramaturgy is, it is clear, necessarily intertwined, or even parallel to other practices in the field of performing arts.

Things get additionally complicated when we consider all the prerequisites for the realization of the aforementioned status that, at some point of their career, all of the people from the list had to acquire and reconfirm every subsequent three years:

c) Dramaturges

- 3 realized dramaturgic works in professional theatre productions, or
- 2 realized dramaturgical works in a feature length film and 3 engagements in a documentary film
- 3 realized dramaturgical works in a radio drama or television show (feature length and documentary shows), or
- minimally 2 published studies, 3 essays and 6 reviews in the field of dramaturgy (published in theatre magazines, collections, books or the like)⁰⁹

In addition to this bizarre quantification of artistic work, that almost claims to have an objective, mathematically verifiable calculation behind it,¹⁰ these prerequisites again, just as everything mentioned so far, clearly testify to the multidisciplinary of dramaturgy: dramaturgy exists both in theater, film, radio, television and theory. However, that is according to the HZSU, but clearly not practiced among them. In other words – dramaturgy exists everywhere, but dramaturges, in order to become members of the Community, need to limit their activity to one of the four fields that are listed. Since, by the current statute of HZSU, a combination of the fields is not allowed. Again, this speaks more of the incoherence of the system that regulates (or, rather, attempts to regulate) artistic creation in Croatia, and

06 Here I would like to add an important field for public discourse, which I have omitted in this text for practical reasons, namely – criticism. From which, I believe, we could derive many relevant hypotheses on practical dramaturgy today.

07 Available at: <http://hr.hzs.hr/Struktura-WEB-a/Navigacija-umjetnika/Umjetnici/Scensko-stvaralastvo> (access 12.3.2015)

08 The question of why the listed authors have applied for independent status in this and not another category, I leave to future research.

09 Regulation of the procedures and conditions for the recognition of rights of independent artists to a pension, disability and health insurance benefits from the budget of the Republic of Croatia, available at: <http://hr.hzs.hr/Struktura-WEB-a/Glavna-navigacija/Pravilnik> (access 12.3.2015)

10 Here it is important to point out the unwritten rule that these conditions are only the lower threshold, and according to urban myth, application evaluation requires much higher numbers.

less of its reality. This incoherence would probably be backed up by research of all the cases of those dramaturges who have applied for membership but not received it for one reason or another.

HDDU – Croatian Association of Dramatic Artists

Even though the declarative aim of HDDU is “the realization and harmonization of the common interests and rights of dramatic artists and continuous work on the improvement of theatrical culture and the development of dramatic art”, judging by its web site, one of the most important items in its history is the impact of its members in the Patriotic War, to which almost one half of the text *The history of HDDU* is dedicated. Even though the information mentioned is completely irrelevant for this text I emphasize this because, at the same time, the site does not supply any information about, say, the date of dramaturges’ entering the Association as full members, not to mention some other information.

A similar negligence, not only to dramaturges, but also to all other dramatic artists,¹¹ is visible in the exceptional bias of the Association in favour of the acting profession. Apart from actors being by far its most numerous members, such a state of affairs can also be deducted from the name of the festival organized by the HDDU (Actor’s Festival) and the name of the award it gives (The Award of Croatian Theatre Scene) or the magazine it publishes (Croatian Actors). The genesis of this practice can be found in the previously mentioned history of the Association that has grown from the Pension Bureau of the National Theatre in Zagreb, founded back in 1880 to the Association of Actors that developed from it some thirty years later. Again, perhaps these comments will not seem relevant to the questions I am dealing with here, but I believe that this state of affairs speaks a lot about the reasons not only for the elusiveness but also the invisibility of dramaturgy.

However, the site provides a complete list of the Association’s members, with a total of no less than 66 dramaturges, of which only a few are listed under the entry dramaturge-writer or director-dramaturge, although none of the Association’s documents make it clear what the criteria is for distinguishing between *ordinary* dramaturges and dramaturges *with a dash*. The situation of their actual status or the type of work that the 66 listed dramaturges are doing is the same as the one in HZSU: there are only a few dramaturges in the narrow sense, while the majority of the rest, apart from dramaturgy, are engaged in directing, dramatic writing, screenwriting or a combination of the last two. At the same time, not a single member of the Association is listed as *only* a playwright.

This amazing taxonomy might be clarified a little more by the terms and conditions for membership at the HDDU:

A member of the HDDU can be any citizen of the Republic of Croatia who performs artistic activity in the field of dramatic arts if they fulfill at least one of the following conditions:

- 1.) Full membership to the HDDU is given to a candidate who is:
 - a dramatic artist who has a degree from the Academy of Dramatic Arts (academic actor, director, dramaturge, theatre producer) or a dramatic artist who has completed their undergraduate studies (Bachelor of Arts) or graduate studies (Master of Arts) from the Academy of Dramatic Arts (actor, director, dramaturge, theatre producer);

¹¹ The use of the term *dramatic* in the name of this Association is inadequate, since a large number of its members nowadays does not create plays, but is engaged in performing arts instead. It is a topic for a separate paper, however, this remark here will suffice.

a dramatic artist who does not have the specified qualifications but has been actively and professionally engaged in dramatic arts for at least five years and has achieved outstanding artistic results and can submit material evidence that they live of their artistic work;

[...]

a dramatic artist who holds a nostrified document of having completed their studies in an academic institution from the field of dramatic arts abroad and if they have achieved outstanding artistic results and can submit material evidence that they live of their artistic work;

[...]¹²

Namely, since one cannot specifically study dramatic writing nor screenwriting in Croatia, but the institutional education of the aforementioned fields is provided for only within the framework of the study of dramaturgy at the Academy of Dramatic Arts in Zagreb (which is a subject I will examine later in more detail) and since membership in the Association is achieved on the basis of having completed one's studies (which at the same time explains a surprisingly large number of dramaturges on the list, in comparison to the HZSU list) – all the dramatic writers who are engaged in dramatic writing have actually graduated in dramaturgy so the HDDU considers them – dramaturges, even though they might not be practising dramaturgy at all. The framework of this study is too limited to deal with the examination of all the aforementioned terminological misnomers as well as all the dramaturges who actually do dramaturgy but are not members of the HDDU for various reasons.

Dramaturgy Awards

Of all the existing festivals dedicated to domestic dramatic creation only a few of them give awards for dramaturgy. More precisely, the award for dramaturgy *itself* is awarded by only one of them – the International Small Scene Theatre Festival (since 2001). The other awards in the category of dramaturgy include related disciplines: The Award of the Croatian Theatre Scene, awarded by the aforementioned Croatian Association of Dramatic Artists, includes from only recently, in 2009, an award in *the category of the best premiere of a contemporary Croatian dramatic text or best dramatization, adaptation, dramaturgical text reworking or dramaturgy in a play*; while the Marul award given at the Marulić Days Festival in Split has been awarded since 2013 for dramaturgy for a play / dramatization / adaptation (localisation) whereas it was previously termed *the award for dramaturgical adaptation or reworking of text*.¹³

That is why we can say that the Award of the Croatian Theatre Scene has never really been awarded after all, since, given the fact that out of the three times it was awarded, it was assigned to dramatic texts two times and dramatization once. In 2013, it was *dramaturgy* that won the Marul award and thus proved the justification of introducing this term into the name of the award, side by side with *dramatization* and *adaptation*. The recency of the introduction of the aforementioned awards, none of which existed prior to 2000, I believe speaks a lot about the relevance of dramaturgy on the *Croatian theatre scene of the performing arts*. Because, as we have already concluded, dramaturgy has always existed, it was just that the festivals have,

¹² Available at: <http://www.hddu.hr/o-drustvu/uvjeti-clanstva.aspx> (access 12.3.2015) All parts that exclusively concern dramatic artists who are not dramaturges have been omitted (scenographers, costume designers...)

¹³ It would be interesting to research the reasons for the aforementioned renaming, which, although it seems *benevolent* towards dramaturgy, considering its name links it to the title of a national theatre festival award, does it in a very unflattering manner, considering it again mixes it up with similar activities, even inherent at times, but essentially quite different.

to put it colloquially, realized it just now. The best example for this is the case of the *Naj, naj, naj* festival which gave an award for dramaturgy only once, in the year 2013, but, as was explained to me by the management of the festival: "the award will be given in the following year if there is a need for it, but is not planned as a permanent category"¹⁴.

Although the same terminological confusion is visible here too, the same *pollution* of dramaturgy as in the fields examined above, given the public visibility of the aforementioned awards and the media coverage of the award-giving process, it is namely them that are most commonly the object of protests of the profession. However, this deprecation did not assume a formal note in a large number of cases. It happened, however, in 2011, when, among other scandals on the Croatian theatre scene, the award for the dramatic text at the Marulić Days Festival was assigned to an acting interpretation of the Messrs. Glembay, and it continued into 2012, when the same award was handed to the – adaptation of a novel. From the aforementioned cases, it is clear that dramaturgy is not the only field in Croatia which suffers from an inability to define itself because the same problems occur with much less problematic disciplines such as dramatic writing. It was the dramatic writers who reacted then, of whom many were dramaturges, by sending an open letter to the Ministry of Culture, the administrative departments of Marulić Days and the Little Marulić, as well as to the HDDU, that among other things stated that:

"... the recently established Award for the Croatian theatre scene which awards one joint award for original dramatic text, adaptation and dramaturgy shows a lack of understanding and interest for dramatic text and its function in theatre, which is not an individual or sporadic event but a general and continuous practice."¹⁵

It is clear, I believe, from everything stated so far that the same unequivocally goes for dramaturgy, as well. Any investigation into the reason for this state of the affairs or its immutability, I will leave to some future research.

The Department of Dramaturgy, The Academy of Dramatic Arts

Since the establishment of the department of Dramaturgy, according to an internal list, a total number of 103 students have studied at the Department with the aim of acquiring the title of academic dramaturge, while the total number of dramaturges with a diploma is – unknown... which, again, says more about the domestic bureaucracy than the profession itself. Although the Department has gone through several transformations throughout its history it is indicative that it hosted a course under the title, *Profession: dramaturge*, for only one year, a course that aimed to introduce future dramaturges with contemporary or active dramaturges. It is even more indicative that, until the introduction of the so called *Bologne*, the students have not had a single obligatory class of practical dramaturgy.

Although a more detailed analysis of the history of the Department and various changes through which its program went through would significantly surpass the scope of this paper, it is important to note one fundamental fact: although the complete program is titled dramaturgy, the BA level still does not include a single course that has the term *dramaturgy* in its title. The three main artistic courses have to do with *dramatic* and *film writing* or *writing for performance* in the first, and *analytical writing* in the second and third year.

14 Private correspondence with Ms Božica Forko from the Žar Ptica Theatre Marketing Department.

15 Available at: <http://www.tportal.hr/kultura/knjizevnost/191472/Dramski-pisci-reagirali-na-sramotan-tretman-njihova-rada.html> (access: 12.3.2015)

The possibility of practical work in dramaturgy appears only at the MA level, where *Dramaturgy of performance* is one of the four majors that the students can choose. It is important to highlight that the students can engage in practical dramaturgy within the scope of their elective course *Collaborating in academic projects*, but this course mainly involves cooperation with actors' or directors' classes (not necessarily dramaturgical cooperation!), where the mentors are not the professors of dramaturgy but those from other departments.

Given the importance of the Academy as the primary location in the *production* of dramaturges, perhaps the program offered by the Department of dramaturgy is precisely the place where we can find the origin of the terminological ambiguities that exist in the given field. In that respect it would be interesting and useful to engage in research that would again surpass the scope of this paper but whose object would be to analyze the types of work that all the aforementioned dramaturges (with or without a diploma from the Academy) do.¹⁶ The same applies to the research of the educational background held by all those practising dramaturges who studied any affiliated (or non-affiliated) studies, as well as for acquiring a more general insight into the demographic picture of the practising dramaturges and examining its relations to the nature and the perception of dramaturgical work in Croatia today.

Dramaturges in institutionalised theatres

The German tradition of *in-house dramaturges* has never fully taken off in Croatia. HNK Zagreb has the richest history in this regard (in which, with minor breaks, the position has existed since the 19th century) while in the history of other city and state run theatres, in-house dramaturges are scarce. Again, a diachronic analysis of this type would require more detailed and longer-term research, so I will only give an overview of the current situation.

Of the five national, Croatian National Theatres - Zagreb, Rijeka, Split, Osijek and Varaždin - only two have dramaturges or more precisely - female dramaturges. Sanja Ivić works in the Croatian National Theatre in Zagreb, and Magdalena Lupi in Rijeka. The situation is no better in city theatres because there are dramaturges in only three Zagreb theatres - Dubravko Mihanović is an in-house dramaturge at the Gavella Theatre (since 2004), Dora Delbianco in Kerempuh Satirical Theatre (from 2011), and Slobodan Šnajder in the Zagreb Puppet Theatre. Other city theatres, both in Zagreb and other cities, as well as the rare private ones do not have any. The aforementioned historical analysis would, by all accounts, point to the nineties as the place of the *general mortality* of in-house dramaturges which would again require a separate study (although its results could be easily put down to the elimination of positions due to savings, and a position which does not produce visible, tangible results is not really a position). The same goes for a more detailed analysis of the type of work they perform,¹⁷ the manner in which they were hired, their relationship to the position of artistic director or the intendant and the impact these positions have in individual theatres, the reasons against hiring in-house dramaturges in other theatres and then the relationship between in-house and external dramaturges on specific productions. In fact, external dramaturges are often hired in these theatres for certain productions, despite the fact that these positions already exist.

¹⁶ Here I can, from personal experience, note that a negligibly small number of them is active in practical dramaturgy. It remains to be seen whether the recent introduction of MA studies in *Dramaturgy of performance* will change this.

¹⁷ From reading the received plays and searching for new ones, to taking part in rehearsals, forming the plays, and selecting the programme. From writing texts for the booklet, creating side programmes, to analysing and communicating with the audience.

Therefore, apart from in-house dramaturges, attention should also be paid to *freelance dramaturges* in institutions. While certain theatres which don't have in-house dramaturges (Mala Scena, Zagreb Municipal Comedy Theatre) have not hired dramaturges for practically any of their plays¹⁸, in some theatres of this type (Zagreb Youth Theatre, Teatar &TD) it is impossible to find a production which did not hire an external dramaturge. The reasons for this state of affairs should be analysed in more detail, comparing repertory policies of the aforementioned theatres, as well as talking to the theatre managers directly.

This would also be a good moment to open the question of remuneration for dramatic work that suffers from a radical imbalance when compared to the director's fee. This disparity that exists when valuating the aforementioned tasks actually best illustrates the subordination of dramaturgy to directing, which probably originated around the time when the position of the director was firmly established in the theatre world and soon became dominant to all others. As an example for further analysis I want to mention at this point two contradictory cases that touch upon these issues in an interesting way: the first is the recently abolished directing and dramaturgy tandem of Jelčić-Rajković, whose insistence on joint credit for their work ensured an equivalent fee for both; the second is a recent example, the cast of *Letter to Heiner M.* from 2012 performed in Zagreb Youth Theatre, which by its own initiative, wanted to match the director's fee to those of the dramaturge, scenographer and choreographer, however, it encountered resistance from theatre administrators that would simply – not allow for such distribution of *goods*. This also would require a deeper analysis, by carrying out an extensive comparative analysis of individual theatres and specific collaborations.

Dramaturges on the independent scene

As opposed to previously explored areas, this is where it is most difficult to obtain any exact data which is not unusual if you take into consideration how the independent scene has been marginalized as well as the absence of any instance to systematically work with it. At the same time, it is the very place where the work of a dramaturge is affirmed most, in the sense that dramaturges here are not treated as *those who serve coffee to the director*, which is unfortunately still a common colloquial definition of a dramaturge's work in institutional terms, next to that of *those who write texts for the booklet* and *those who replace the director when he is not in rehearsals*. The reason for this state of affairs is again easy to find in a simple economic calculation, where every penny spent on each associate in an independent production is part of a very small pie that must find some justification for it in the work process and its final product... even when that work is invisible. Simultaneously, it is often the place of the aforementioned fascination with the position of a dramaturge that has led to the recent proliferation of hiring dramaturges, especially on the dance scene where the dramaturge has become something like a common fashion accessory.

There are, of course, positive examples of independent groups (such as BADco. or Shadow Casters which, among other things, are made up of established directing and dramaturgy teams) or somewhat more institutionalised directing and dramaturge partnerships (including the aforementioned Jelčić-Rajković or Magelli-Udovičić), which have been

¹⁸ The analysis was based on repertoire data available on the Internet. Therefore, it includes the last few seasons.

continuously working on the affirmation of the dramaturgical position. At this juncture, apart from the numerical data as well as analysis of the reasons for filling or not filling dramaturgical chairs on independent projects, it would be interesting to engage in an analysis of the typology of the work of individual dramaturges, especially when compared with those on the institutional scene, or perhaps for the need to revise the membership conditions required by HZSU, or even make a revision of the titles of some of the aforementioned awards.

Conclusion

Although it is difficult to make conclusions with such a rough outline of the situation, there is, even from these preliminary notes, I believe, a visible link between the difficulty in defining dramaturgy in theory, which I briefly addressed in the introduction to this text, and the difficulties in defining dramaturgy in practice, where dramaturgy is performed, implemented and regulated. This increase in the imprecision and vagueness of trying to define dramaturgy, I believe, only further confirms the need for the implementation of the type of research suggested in this paper, which might be the first step in the systematization of certain new phenomena, practices and fields. With this utopian idea that some sort of tangible results can be made from this yet unrealized research, I conclude this first step in its implementation. So, I will allow myself to finish with my own contribution to this debate which I attempted to step away from with this text, for me dramaturgy is just that – a source of the impossible.



**Trevor Paglen i
Jacob Appelbaum**

Rođen 1974. u Marylandu. Živi u Berkeleyu i New Yorku.

Rođen 1983. u Santa Rosi, Kalifornija. Živi u Berlinu.

Kocka autonomije, 2014.

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**Trevor Paglen and
Jacob Appelbaum**

Trevor Paglen, Born in 1974, Maryland.
Lives in Berkeley and New York.
Jacob Appelbaum, Born in 1983, Santa
Rosa, California. Lives in Berlin.

Autonomy Cube, 2014

Autonomy Cube is a public Wi-Fi network that routes its traffic through Tor, the anonymity network widely used by journalists to protect their sources, by corporations to protect their intellectual property, and by international nongovernmental organizations to communicate with their employees.

Nastojimo stvoriti određenu genealogiju

Razgovor s Andrejom Jeličić, pročelnicom Odsjeka plesa na Akademiji dramske umjetnosti u Zagrebu

Frakcija: Odsjek plesa je novi odsjek na zagrebačkoj Akademiji dramske umjetnosti...

Andreja Jeličić: Odsjek plesa je krenuo akademske godine 2013./2014. Odsjek plesa se sastoji od dva preddiplomska programa. Prvi je program baletne pedagogije, a drugi je program suvremenog plesa. Suvremeni ples ima dva usmjerenja: izvedbeni i nastavnički. Izvedbeni podrazumijeva prije svega (izvođačku) praksu. To znači da su to plesači-autori, plesači-koreografi kao što je to zapravo danas u suvremenom plesu i praksa. Nastavnički podrazumijeva, naravno, pedagoški pristup. Za sada imamo samo ta dva preddiplomska studija. Želje nam je da se s vremenom razvije i diplomski studij. Postoji mogućnost primanja i studenata iz inozemstva...

Frakcija: Nastavnički smjer podrazumijeva autore koji već imaju formiranu praksu?

Andreja Jeličić: Da. Htjeli smo da dva studijska programa pokrivaju dvije osnovne forme: balet i suvremeni ples. Suvremeni ples smo opet pokušali proširiti. Bitno je što će se pokazati kroz praksu, kakvi će nam kandidati dolaziti. Pokušavamo zadovoljiti raznolike potrebe, želje, sposobnosti i iskustva. Program je podjednako otvoren praktičarima - plesačima autorima i nastavnicima. Nastavnici su oni koji se pedagoškim radom žele baviti u različiti kontekstima: u školama, u profesionalnim plesnim školama, u neformalnim formama obrazovanja. To su ponekad pojedinci zainteresirani za šire područje plesa; teoriju plesa, interdisciplinarne projekte, kritiku.

Frakcija: Kakav je u metodološkom smislu omjer teorije i prakse? Naime, u plesu mi se čini da uvijek postoji, barem kolokvijalno, ta dihotomija između nekakvog vitalističkog i analitičkog pristupa.

Andreja Jeličić: Dosta važan teorijski segment je povijest plesa. Postoji neka temeljna needuciranost kada govorimo o povijesnom kontekstu. Važno nam je uspostaviti osjećaj kontinuiteta. Nastojimo stvoriti određenu genealogiju. Podučavanje u plesu je slojevito i svjesni smo da postoji velika baza neformalnog obrazovanja. U akademskom kontekstu pokušavamo slijediti trag. Uočiti kako nastaju adaptacije, kako dolazi do promjene u stilu, što je izvor. Od studenata se očekuje discipliniranosti i istraživači pristup. Meni nije važno da poznaju činjenice, već da postavljaju problemska pitanja.

Na primjer, inzistiramo na analizi plesa po Labanu jer se radi o metodi specifičnoj plesu, ali i metodi primjenjivoj i na širi kontekst. Radi se o određenom vrlo specifičnom metodološkom i analitičkom aparatu koji je primjenjiv upravo kroz vlastito iskustvo. To je zapravo i poveznica između teorije i prakse. Kroz praktične kolegije poput *Tehnike* i *Koreografije* studenti moraju biti u stanju onkraj vlastitog iskustva i proživljavanja sagledati vlastite ideje i iz šireg konteksta.

Frakcija: Zanimljiv je odnos prema povijesti plesa. Koliko je je taj odnos važan kao pedagoški moment, a koliko je djelatan u proizvodnji poetike?

Andreja Jeličić: Zanimljivo je u suvremenom plesu da su kroz povijest novine vezane uz autorski pristup. Na školi učimo o Pini Bausch, Merceu Cunninghamu, Williamu Forsytheu... Čini se da je poetika nerijetko svedena na život jednog od tih velikana. I zanimljivo je kako se ona mijenja ili nestaje s njegovim odlaskom, ili s činjenicom da plesači koji su dio pojedinog ansambla odlaze kako bi proizveli vlastitu autorsku poetiku. S druge strane baletna tehnika se održava kroz izvedbe klasičnog repertoara koje predstavljaju poligon za različite autorske pristupe.

Frakcija: Pojam tehnike ima dvojake reperkusije. S jedne strane on podrazumijeva vještinu, s druge strane u benjaminovskom smislu predstavlja metodu inherentnu određenoj poetici. Kada u sklopu studija predaju "jaki" autori poput Nikoline Pristaš i Irme Omerzo, radi li se o prijenosu njihove tehnike?

Andreja Jeličić: Tako je za sada. Idealno bi bilo da imamo i što više drugih utjecaja. Zapravo, sam studij je koncipiran na način da njegov dobar dio bude protočan za vanjske utjecaje. Predviđen je i nezamariv broj tehnika koje će nam donijeti i gosti iz inozemstva. Inače, dolazimo u opasnost da se zatvorimo u ponavljanjima i prestanemo biti "suvremeni".

Frakcija: Dakle studij je koncipiran između formiranja autorske poetike i usvajanja potrebnih alata?

Andreja Jeličić: Prva točka refernce je vlastito tijelo. U slučaju suvremenog plesa to znači – tehnike. Određenu tehniku formira tijelo na određeni način. Na taj način dobivamo kompletene plesače. Takvi plesači mogu odlučiti u određenom trenutku da nešto ostave iza sebe. Za mlade izvođače mislim da je važno da imaju sposobnost da se uključe u više različitih poetika. Ako rade s različitim koreografima, moraju biti fleksibilni. U tom smislu na prvoj godini pokušavamo zadati neke okvire. I Nikolina i Irma su vrlo različite autorice. I njihova je metodologija

različita. Na različitim godinama studija bavimo se materijama čija kompleksnost varira. Na prvoj godini se najprije bavimo se tijelom kao primarnom referencom i odnosom tijela i prostora. Kako studij odmiče bavimo se koreografskim radom; studentice koreografiraju jedna za drugu... U suvremenom plesu to je uobičajena, ali nimalo lagana pozicija. Nama je prioritet podržati mladog koreografa/koreografkinju i omogućiti mu da nauspješnije dođe do toga što želi, a da pritom zadovoljava određene kriterije...

Frakcija: Ne bih nužno otvarala temu valorazacije u obrazovanju u umjetnosti...

Andreja Jeličić: 17 godina sam radila unutar institucije u Velikoj Britaniji i mogu reći da je važno da se institucije mijenjaju, ali i potiču promjenu. Zanimljivo je bez obzira na tromost institucija promotriti kako se one mijenjaju zbog promjene uvjeta financiranja, političkih promjena, pa i zbog promjena trendova na sceni. S obzirom na te promjene valja promisliti i kriterije.

Frakcija: Što znači institucionalizacija plesa za scenu?

Andreja Jeličić: Mislim da je to strašno važno. Pozicija plesa u obrazovanju, u obveznom obrazovanju podignuta je na akademsku razinu. Po prvi put ćemo imati školovane plesače na jednom mjestu čija diploma ujedno znači ulaznicu prema ostalim institucijama. Iako postoji niz obrazovanih plesača koji su se obrazovali neformalnim putevima, pozicija plesa na institucionalnoj razini je zapravo strašno marginalizirana. Visokoobrazovna institucija za ples je ključna da se ples u Hrvatskoj počne izjednačavati s ostalim umjetnostima.

Želimo da ta institucija proizvodi kvalitetne plesače na redovitoj bazi koji se u javnom životu počinju profilirati na ovaj ili onaj način kako bismo promijenili percepciju o plesu i počeli otvarati druge institucije, sveučilišna tijela, ministarstva...

We Strive to Create a Certain Genealogy of Dance

Interview with Andreja Jeličić, head of the Department of Dance at the Academy of Dramatic Arts in Zagreb

Prevela s engleskog Marina Miladinov

Frakcija: Department of Dance is a new department at the Academy of Dramatic Arts...

Andreja Jeličić: Department of Dance started in the academic year 2013/ 2014.

Department of Dance consists of two undergraduate studies. One is the study of ballet pedagogy, and the other is the study of contemporary dance. Contemporary dance has two streams: Performative and teacher training. Performative stream involves primarily (performing) practice. This means that these are dancers-authors, dancers-choreographers as it is done today in contemporary dance. Teacher training implies, of course, the pedagogical approach. For now we only have two undergraduate studies. Our desire is to eventually develop a graduate study. There's also a possibility of enrolling students from abroad...

Frakcija: The teacher training stream means authors who already have a formed praxis?

Andreja Jeličić: Yes. We wanted the two study programs to cover two basic forms: ballet and contemporary dance. Again we tried to expand contemporary dance. The important thing is - what will show through practice, what type of candidates will come. We try to meet diverse needs, desires, abilities and experiences. The program is open to all practitioners alike - dancers, authors and teachers. Teachers are those who wish to do their pedagogic work in various contexts: in schools, in professional dance schools, in non-formal forms of education. These are sometimes individuals interested in the wider area of dance; theory of dance, interdisciplinary projects, criticism.

Frakcija: What is in terms of methodology is the ratio of theory and practice? In dancing, it seems to me that there is always, at least colloquially, this dichotomy between some kind of vitalistic and analytical approach.

Andreja Jeličić: A rather important theoretical segment is the history of dance. There is a fundamental lack of education in talking about the historical context. It is important to establish a sense of continuity. We strive to create a certain genealogy. Teaching dance is layered and we are aware that there is a large database of non-formal education. In the academic context, we try to follow the trail. To spot how adaptations arise, how a change in style comes, what is the source. Students are expected to be disciplined and to have a researcher's approach. Instead of knowing facts, I care if they raise problematic questions.

We insist on an analysis of dance according to Laban, because it is a method specific to dance, but also applicable to a wider context. It is a certain very specific methodological and analytical apparatus which is applicable precisely through an own experience. This is actually the link between theory and practice. Through practical courses such as *Techniques* and *Choreographies* students must be capable, beyond their own practice and experience, to view their own ideas from a wider context.

Frakcija: The relationship to the history of dance is interesting. How important is this relationship as a pedagogical moment, and how active is it in the production of poetics?

Andreja Jeličić: It is interesting in contemporary dance that throughout history newspapers were associated with an authorial approach. At school we learn about Pina Bausch, Merce Cunningham, William Forsythe ... It seems that the poetics is often reduced to the life of one of these greats. And interesting how it changes or disappears with their departure, or the fact that dancers who are part of their ensemble leave to produce their own authorial poetics. On the other hand ballet technique is maintained through performances of a classical repertoire, representing a ground for different authorial approaches.

Frakcija: The term *technique* has mixed repercussions. On the one hand it involves skill, on the other hand, in a Benjaminian sense, it represents a method inherent to a certain poetics. This would mean that when a part of the study is taught by "strong" authors like Nikolina Pristaš and Irma Omerzo that it is a transfer of their techniques?

Andreja Jeličić: It is so for now. Ideally, we should have as many other influences. Actually the study itself is designed in such a way that a good part of it is susceptible to external influences. What is also anticipated is a considerable number of techniques which our foreign guests will bring. Otherwise, we are in danger of being caught in repetitions and stop being "contemporary".

Frakcija: So the study was conceived between the formation of authorial poetics and the adoption of the necessary tools?

Andreja Jeličić: The first point of reference is your own body. In the case of contemporary dance that means - techniques. Certain techniques form a body in a certain way. This results in complete dancers. These dancers may decide at a certain point to leave something behind. For young

artists I think it is important to have the ability to engage in a number of different poetics. If they work with different choreographers they must be flexible. In this sense, the first year we try to set some frames. Nikolina and Irma are very different authors. And their methodology differs. In different years of study we deal with substances whose complexity varies. The first year we start by dealing with the body as the primary reference and the relationship of body and space. As the study progresses we do choreographic work; students do choreography for each other... In contemporary dance that is a common, but not an easy position. Our priority is to support young choreographers and enable them to most successfully come to what they want, while satisfying certain criteria...

Frakcija: I would not necessarily open the theme of valorisation in arts education...

Andreja Jeličić: I have worked for 17 years within an institution in the UK and I can say that it is important, but also the fact that institutions change, and also inspire change. It is interesting, despite the slowness of institutions, to look at how they change because of changes in financing conditions, political changes, but also because of changes in trends on the scene. Given these changes, we should rethink the criteria.

Frakcija: What does the institutionalization of dance mean for the scene?

Andreja Jeličić: I think it's terribly important. The position of dance in education, in compulsory education is raised to the academic level. For the first time we will have educated dancers in one place whose diplomas also mean a ticket to other institutions. Although there are a number of educated dancers who were educated through informal routes, the position of dance at the institutional level is actually terribly marginalized. An institution of higher education for dance is crucial in Croatia to start equalizing dance with the other arts.

We wish that this institution produces quality dancers on a regular basis, the dancers that will be present in the public discourse in order to change the perception of dance and begin opening other institutions, academic bodies, ministries....

Bilješke o suradnicima / Notes on contributors

Branka Ćurčić je članica kuda.org i Grupe za konceptualnu politiku. Piše o umjetničkoj teoriji/praksi i politici i povremeno se zabavlja ko-uređivanjem publikacija.

Branka Ćurčić is a member of kuda.org and the Group for Conceptual Politics. She writes on art theory/practice and politics and from time to time likes to have fun while co-editing publications.

Direktna demokracija u školi je neformalna grupa osnovana 2011. godine na Filozofskom fakultetu u Zagrebu, ali okuplja oko sebe ljude različitih stručnih i dobrih profila. Grupa se okuplja zbog potrebe za prikupljanjem i proučavanjem materijala o direktnoj demokraciji i srodnim temama te širenjem njezine teorije i prakse. Primarni cilj grupe je obrazovanje šire javnosti o direktnoj demokraciji s posebnim naglaskom na mlade tj. srednjoškolsku populaciju. Članovi Direktne demokracije u školi do sada su održali brojna predavanja i radionice za srednjoškolske učenike širom Hrvatske te organizirali čitav niz javnih tribina za građanstvo, te sa svojim prezentacijama sudjelovali u seminarima i treninzima za nastavnike osnovnih i srednjih škola, radnike i članove nevladinih organizacija.

Direct Democracy in Schools is an informal group founded in 2011 at the Faculty of Humanities and Social Sciences in Zagreb. It is comprised of individuals of various backgrounds and generations. The group appeared out of the need to collect and examine materials about direct democracy and related topics as well as spreading its theory and practice. The group's primary goal is to educate the wider public about direct democracy while focusing especially on high school students. The members of the group have given numerous lectures and workshops for high school students all over Croatia and organised a range of public debates for citizens, as well. They have participated in seminars and trainings for professors in primary and secondary schools, for workers and members of non-governmental organisations.

Floxin Fluezas studirao je koreografiju na UNATC u Bukureštu i psihologiju na sveučilištu Targu Mures. Nakon što je radio kao psiholog, fokusirao se na umjetničke projekte u Rumunjskoj i inozemstvu. U svom radu često mijenja kontekste u kojima aktivira vizualne umjetnosti, suvremeni ples, aktivizam, teoriju. Uključen je u projekte poput *Unsorcery*, *Postspectacle*, *Presidential Candidacy*, *Bezna*. Neke od projekata realizira s Alinom Popa. Njegovi prošli projekti uključuju *Dead Thinking*, *Second Body* i *End Pit* u Istanbulu (u suradnji s Popa 2013.), *Military Performance* o disciplini u modernom plesu i baletu, *The Hammer without a Master* u skopu Rumunjske plesne povijesti i TV izvedbu *The Last Apocalypse* iz 2009.

Floxin Fluezas studied choreography at UNATC Bucharest and psychology at the Targu Mures University. After working as a psychologist, he focused on artistic projects realised in Romania and abroad. In his work he often switches the contexts in which he activates - visual arts, contemporary dance, activism, theory. He is involved in projects including *Unsorcery*, *Postspectacle*, *Presidential Candidacy*, *Bezna*. Some of his projects were realised together with Alina Popa. His past projects are, among others, *Dead Thinking* and *Second Body* as well as *End Pit* in Istanbul in collaboration with Popa in 2013, in 2010 - *Military Performance* on discipline in modern dance and ballet, *The Hammer without a Master* as a part of *The Romanian Dance History* and a TV performance: *The Last Apocalypse* in 2009.

Zoran Gajić je član Grupe za konceptualnu politiku. On je teoretičar koji se odrekao sociologije nakon što ju je studirao. Bio je radnik u novosadskoj tvornici kablova (Novkabel), a danas govori i piše o umjetnosti, teoriji i politici.

Zoran Gajić is a member of the Group for Conceptual Politics. He is a theorist who dismissed sociology after studying it. He used to be a worker in Novi Sad's factory of cables (Novkabel) and today he talks and writes about art, theory and politics.

Nataša Govedić teatrologinja je, kazališna kritičarka, mama, aktivistica čitanja djeci, dramaturginja, kustosica, urednica i predavačica na Akademiji dramskih umjetnosti te na Učiteljskom fakultetu u Zagrebu. Dosad je objavila deset teatroloških knjiga i tri knjige za djecu. Na autorskoj ili suautorskoj izvedbenoj sceni surađivala je s Vilimom Matulom, Brankom Trlin, Ivom Nerinom Sibilom, Selmom Banich, Robertom Milevoj, Deanom Gobac, Silvijom Marchig, Darkom Japeljom, Milom Čuljak, Jasnom Vinovrški, Pavlom Heidlerom, Milom Pavićević, Hanom Lukas Midžić i Brunom Isakovićem. Suosnivačica je Instituta za katastrofu i kaos.

Nataša Govedić is a theorist in the field of theatre studies, critic, mother, activist for children rights, dramaturge, curator, editor and teacher at the Academy of Drama Arts and at the Teachers Academy in Zagreb. She has published ten books in the field of theatre studies and three books for children. As author and performer she collaborated with Vilim Matula, Branka Trlin, Iva Nerina Sibila, Selma Banich, Roberta Milevoj, Deana Gobac, Silvia Marchig, Darko Japelj, Mila Čuljak, Jasna Vinovrški, Pavle Heidler, Mila Pavićević, Han Lukas Midžić and Bruno Isaković. She is the cofounder of the Institute for Catastrophe and Chaos.

Sergiu Matis rođen je u Cluj-Napoci (Rumunjska) gdje je studirao ples do 2000. i potom upisao Akademie des Tanzes Mannheim. Profesionalnu karijeru započeo je u Tanztheater Nürnberg. Od 2008. živi i radi u Berlinu gdje surađuje s Colette Sadler-Stammer Productions, Yossijem Bergom, Odedom Grafom, Philipom Bergmannom, Danielom Kokom, a pridružuje se i kompaniji Sasha Waltz & Guests u nekoliko produkcija. Samostalni radovi: *Human Nature*, 89. *Grenzenlos*, *Ending-dong*, *doom room*, *Duet*, *Keep It Real*, *Explicit Content*. U veljači 2014. završio je SODA program na školi HZT/UDK u Berlinu.

Sergiu Matis, born in Cluj-Napoca, Romania, studied dance at Liceul de Coregrafie in his hometown (1991-2000) and then at Akademie des Tanzes Mannheim. Starts his professional career at Tanztheater Nürnberg. Since 2008 living and working in Berlin with Colette Sadler-Stammer Productions, Yossi Berg, Oded Graf, Philip Bergmann, Daniel Kok and joined the Company Sasha Waltz & Guests for several productions. Own creations: *Human Nature*, 89. *Grenzenlos*, *Ending-dong*, *doom room*, *Duet*, *Keep It Real*, *Explicit Content*. Graduated the Masters Programme, Solo Dance Authorship at HZT/UDK Berlin in February 2014.

Bojan Mucko je novomedijski umjetnik, kulturni antropolog i filozof. Kao kulturnog radnika, interesira ga istraživački, interdisciplinarni i intermedijalni pristup suvremenim umjetničkim praksama. Trenutno radi kao voditelj emisije Znanstveni krugovi (HRT1) i novinar emisije Transfer (HRT3). Član je Udruge za interdisciplinarnu i interkulturalnu istraživanja (UIII), suradnik ETNOFILM festivala, a surađivao je s UrbanFestivalom, Bacačima sjenki, časopisom Čovjek i prostor.

Bojan Mucko is a new media artist, cultural anthropologist and philosopher. As a cultural worker, he is interested in an exploratory, interdisciplinary and intermedia approach to contemporary art practices. He works as a journalist for the Croatian Broadcaster, is a member of Association for Interdisciplinary and Intercultural Research (UIII), collaborates with ETNOFILM Festival and previously collaborated with UrbanFestival, Shadow Casters, Man and Space journal etc.

Anders Paulin je švedski redatelj i dramaturg koji radi u institucionalnim kazalištima i transdisciplinarnim projektima izvedbenih umjetnosti. Nedavni radovi uključuju *Divlju patku* u Nacionalnom kazalištu u Oslu, *Privremeno nacionalno kazalište* u Kraljevskom kazalištu u Kopenhagenu, *Parsifala* u kazalištu Backa u Gothenburgu, trajni istraživački projekt *Ni ti ni ja* (u suradnji s Andersom Mosslingom) i *Tri bijela vojnika* (s Johanom Forsmanom). S Corinom Opreom inicirao je Institut za kolektivne studije. Tijekom 2015. godine Anders Paulin će provoditi istraživački projekt *Prema nemimetičkoj performativnosti* na Danskoj školi za izvedbene umjetnosti. Više informacija: anderspaulin.com

Anders Paulin is a Sweden-based director and dramaturg, working in the context of both institutional theatre and transdisciplinary performing arts projects. Some recent works are *Wild Duck* at Nationaltheatret in Oslo, *Temporary National Theatre* at The Royal Theatre in Copenhagen, *Parsifal* at Backa Teater in Gothenburg and the continuous research projects *Neither You Nor Me* (with Anders Mossling) and *Three White Soldiers* (with Johan Forsman). Together with Corina Oprea he has also initiated *Institute for Collective Studies*. During 2015 Anders Paulin will be doing the research project *Towards a Non-Mimetic Performativity* at the Danish School of Performing Arts. For more information: anderspaulin.com

Jasna Žmak je dramatičarka, dramaturginja i scenaristica. Diplomirala dramaturgiju na Akademiji dramske umjetnosti u Zagrebu, gdje od 2012. radi kako umjetnička asistentica. U kazalištu surađivala s redateljima Matijom Ferlinom, Oliverom Frlićem i Borutom Šeparovićem. Objavila dva teksta za izvedbu (*Samice*, 2011. i *Istovremeno drugi*, 2013.). Piše i objavljuje kratke priče i kritičke tekstove.

Jasna Žmak is a playwright, dramaturge and screenwriter. She graduated from Dramaturgy at the Academy of Drama Arts in Zagreb where she has worked as a research assistant since 2012. In theatre, she collaborated with Matija Ferlin, Oliver Frlić and Borut Šeparović. Two of her performance texts have been published (*Solitaires*, 2011 and *The Other at the Same Time*, 2013). She also writes and publishes short stories and critical texts.

Frakcija

Časopis za izvedbene umjetnosti /
Performing Arts Journal
No. 70/71,
jesen/autumn 2014.

IZDAVAČI Centar za dramsku umjetnost /
/ PUBLISHERS Centre for Drama Art
Gaje Alage 6, Zagreb, Croatia
&
Akademija dramske umjetnosti /
Academy of Dramatic Art
Trg maršala Tita 5, Zagreb, Croatia

ADRESA UREDNIŠTVA CDU – Centre for Drama Art
/ EDITORIAL ADDRESS Gaje Alage 6
10 000 Zagreb
Croatia
tel: +385 91 8929 747
e-mail: frakcija@cdu.hr
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TYPOGRAPHY Typonine Sans, Marlene Display
[Nikola Đurek → www.typonine.com]

PRINTING Tiskara Zelina

PODRŽALI Gradski ured za kulturu Grada Zagreba /
/ SUPPORTED BY City Office for Culture Zagreb
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